

AF A

October 21, 1961

Air Mail

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mrs. Black:

Mrs. Halpert has received your letter and will be delighted
to see you when you are in New York on October 24th.

Sincerely yours,

Gratia Snider
Secretary

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POV - file
Patched

October 24, 1961

Mr. Robert L. Womer
169 Center Street
St. Marys, Pennsylvania

Dear Mr. Womer:

In looking through a file I came across a note to the effect that you were interested in Ben Shahn's painting THE PHYSICIST. I meant to report that this was sold shortly after your visit.

For the current exhibition of Shahn's series entitled "The Saga of the Lucky Dragon" he sent us a group of drawings which includes one entitled THE SCIENTIST. A photograph of this is enclosed. The price is \$350. I am sending this to you as a courtesy and hope that whether or not you are interested in the drawing you will be good enough to return the photograph.

Sincerely yours,

EGH:gs
enclosure

COLLEGE OF FINE AND APPLIED ARTS

University of Illinois, Urbana, Illinois

School of Music Department of Architecture Department of Art Department of City Planning and Landscape Architecture
Bureau of Community Planning Krannert Art Museum Small Homes Council - Building Research Council University Bands

October 17, 1961

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

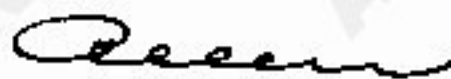
How nice it was to get your letter, and to know that your good opinion of the last national show has held up in the months since then! I have asked Mr. Donovan to send Dr. Nordenfalk a copy of the catalogue, and I am sure this will get off promptly.

It is sad to learn that your return from Urbana was so difficult. I no longer expect to make connections when I travel by air, and have ceased to be disappointed as a result. I juried a show in Little Rock, Arkansas, the other day, and missed my connection in Saint Louis by an hour and a half.

The gallery looks very handsome right now. The Trees Collection of "old masters" (which you didn't see) is installed, together with about half of the contemporary paintings (which you have seen), and the 37th annual faculty show, which is large and varied and has a lot of very good stuff in it. The Midwestern College Art Conference will meet here in another week, and I think the museum and its contents will make a good impression on people who will be here from some fifty different universities and colleges.

Thanks again for your kind words; we love to hear them.

Very sincerely yours,



Allen S. Weller, Dean

ASW:pv

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File
Bernice Kandel and Associates

SKYLINE 2-2923

LPark Synagogue
3620 TOLLAND ROAD
CLEVELAND 22, OHIO

October 20, 1961

Miss Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

We would like to thank you for your participation in the Park Synagogue Art Festival.

It was a huge success - over 10,000 attended and our sales amounted to over \$20,000.00.

This event was an innovation in Cleveland and the entire community is thrilled - so much so that Park Synagogue intends to make it an annual event.

We had wonderful coverage from TV, radio and newspapers - several tear sheets are enclosed.

We sold Ben Shan's "Song of Degrees" \$85., and you will receive a check from Park Synagogue for \$76.50 next week.

Again, thank you for your cooperation and look forward to having you join the show next year.

Cordially,

Elaine Fried
Elaine Fried *EF*

EF/bv

Enclosures

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Oct 26 61

Dear Edith:

Haven't written to answer your fine generous letter about THE NEW AMBASSADORS, mainly because, having read about Max Weber, I knew you'd be too busy with more pressing matters. We hope, meanwhile, that the chaos that must have followed poor old Weber's death, has subsided.

I enclose this clipping from the Paris Herald Tribune because of some of the pertinent things it has to say and which, I know, will give you a certain rewarding pleasure.

The Julian Levy's are still in Paris— Julian is having a splendid time here as long as he can live free or cheap (you know his parsimony is incredible); they lived free in an artist's apartment for a month, and then moved on to another one where they pay a pittance; I think the free ride will be over within a week or two, and they'll start back for Bridgewater. Julian has managed to regain contact with all the "alter cockers" from the surrealist days (Man Ray etc); and he still wanders around Paris trying to recapture those days—a very futile process, of course. I find it a shame that he can't project himself beyond the old days and enter into more contemporary areas of life. However, that's his business (and his character). He's an old friend of Max Ernst's too, but Ernst, as I gather, is a rather cool customer, established, famous, rich, and I imagine he is a bit indifferent about helping Julian find free joints etc. (These impressions are confidential)

We've had a prolonged summer autumn here, lovely; and now the winter greyness and drizzle has set in, and we've resumed the seasonal rhythm of going to plays, art shows and the ever lovin cafe life. I was asked to an interview for CBS, David Schoenbrun, and the interview was taped for radio release in America, but don't know if it's already been or is about to be. Also am going on some other America-Francaise program next week, but know little about it as yet, except that it's next Tuesday. I understand the book is doing well; two paperback firms have already evinced definite interest in New York. The English edition comes out in April, and the English paperback rights were sold last week. Native Stone came out in paperback in England yesterday. There has been no film sale of THE NEW AMBASSADORS as yet; most producers thus far object to the unhappy ending or to the involvement in the French-Algerian war etc. C'est dommage, pour moi.

My chic wife, meanwhile, continues her studies at the Alliance Francaise and is doing remarkably well. Holly, book-burdened by the French educational taskmasters, is holding up, though barely; I really don't know how the children in France can take that brutal push they're given in school. Me, I'm already deeply involved in my mammoth saga of the midwest. Still no plans, still going along from month to month; Paris is erupting with bombs and the political situation here seethes gravely at all times, and one gets very accustomed to it. The James Jones will be in New York for two months (at the Croyden I think) and I hope they follow my urging and look you up; you will be most surprised by him, as well as interested if you can get together for any amount of time. His instinct for American art, though unlettered, is keen.

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October 20, 1961

Mr. Laurence E. Reiner
Second Vice President
The Equitable Life Assurance Society
1285 Avenue of the Americas
New York 19, New York

Dear Mr. Reiner:

I am so sorry that we did not attend to the matter sooner, but I have just returned from Texas to find your letter dated October 13th and have now made arrangements to have the Stuart Davis painting NEW YORK MURAL picked up on Monday, and will have Berkeley send the bill directly to you for the transportation charges.

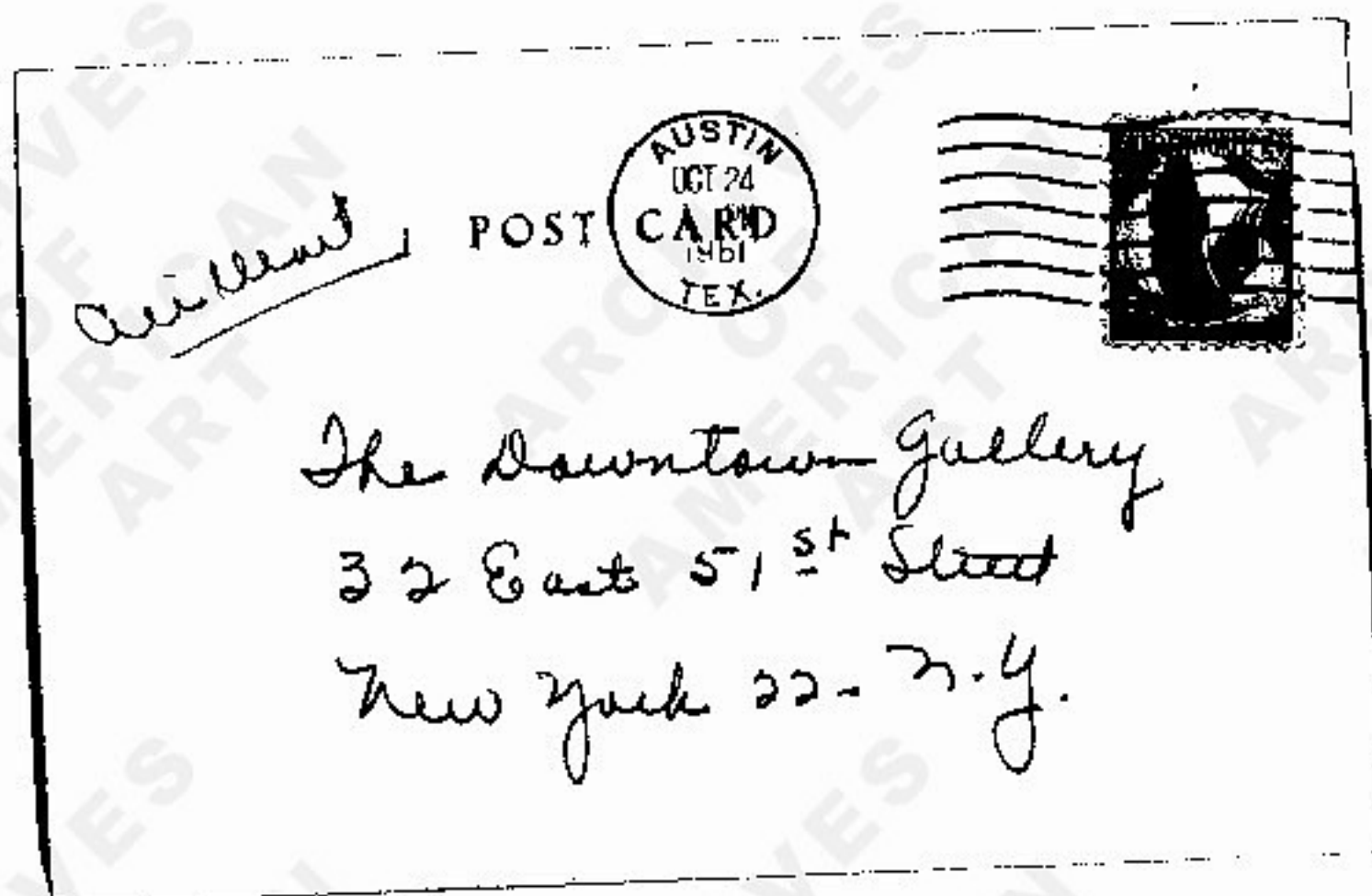
We have just received quite a group of paintings by Tseng Yu-Ho whose work you seemed to admire. These will be presented in a one-man exhibition during the month of January, but I shall be glad to show them to you and/or to Peter Sals at your convenience together with any other paintings which may be of interest to you.

It will be nice to see you.

Sincerely yours,

EGH:ga

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C16
9/25/61
October 23, 1961

Mr. James W. Mallors
Albert R. Lee & Co., Inc.
90 John Street
New York 38, New York

Dear Mr. Mallors:

In referring to my files I find no reply to my letter dated September 13th advising you that the gallery has reopened and that we would be glad to show you the Dove collage which was damaged in transit from the Des Moines Art Center.

I hope that you or your representative will call shortly so that we can straighten out this matter with no further loss of time.

Thank you for your cooperation.

Sincerely yours,

EGH:ga
cc: Miss Eva Ingersoll Gatling
Curator, Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

October 24, 1961

W. T. Galt
She planned

Mrs. Isabelle Gersten
Boston University School of Fine Arts
857 Commonwealth Avenue
Boston 15, Massachusetts

Dear Isabelle:

With the undesirable prospect of being called a bore, I am writing to you again regarding the Kuniyoshi matter.

As I advised you on September 27th we mailed to you the original estimate sent to us by Margaret M. Watherston. This was on June 21st, and I would be delighted if we could get this matter settled in the very near future. How about it?

Don't you ever come to New York any more? It has been a mighty long time since I saw you and I certainly look forward to a visit in the very near future. Do let us hear from you.

As ever,

BGH:gs

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ART DEALERS ASSOCIATION - INC

978 Madison Avenue, New York 21, N.Y. • Rhineland 4-8775

October 27, 1961

MEMORANDUM

TO: CHARTER MEMBERS AND PROSPECTIVE CHARTER MEMBERS OF
ART DEALERS ASSOCIATION, INC.

FROM: YOUR VOLUNTEER BOARD OF DIRECTORS:-

Grace Borgenicht Brandt - Leo Castelli - André Emmerich
Edith Gregor Halpert - Dan Rhodes Johnson
Eleanor B. Saidenberg - Robert Samuels, Jr.

We have volunteered to serve as your temporary Board of Directors during the launching period of our Association. Since we have not yet sufficiently prepared for the first annual meeting of members, we wish to advise you of progress by this memorandum.

The following from among the most respected galleries in New York City have each indicated their acceptance of an invitation to charter membership by lending our Association \$200 against the first year of dues when the amount will be fixed:

André Emmerich Gallery	Downtown Gallery
Saidenberg Gallery	French & Co. Inc.
Mayer Gallery	Kraushaar Galleries
Cordier & Warren, Inc.	Martha Jackson Gallery
Tibor de Nagy Art Gallery	Stable Gallery
Willard Gallery	Rose Fried Gallery
Ward Eggleston Galleries	Midtown Galleries
The Contemporaries Gallery	Howard Wise Gallery
The New Gallery	Milch Art Gallery
Grace Borgenicht Gallery	Peter H. Deitsch
Sidney Janis Gallery	Pierre Matisse
Leo Castelli Gallery	The Alan Gallery, Inc.

In due time we shall invite high level membership amongst galleries outside New York City.

We all realize that art dealers and galleries should support their Art Dealers Association for self-improvement, as other professional and business groups do: - Bar Association, Medical Societies, Advertising Association, Public Relations Associations, Motion Picture Producers Association, and the like.

Our counsel, Millard L. Midonick, during the summer months, was instrumental in negotiating a settlement of the proposed Artist-Tenants strike. No art dealer was inconvenienced by such a proposed strike.

October 19, 1961

Mr. Warren Leslie
Neiman-Marcus
Dallas 4, Texas

Dear Warren:

Please forgive me for waking you not only once but twice according to the bellboy who delivered the magnificent box to you. However, I was sure that Texas executives arrive early unlike New York art dealers.

Being half asleep when I called you I can't remember for the life of me what papers I had sent on in the two envelopes. So if I am repeating myself in the attached you will understand.

First of all I want to list the items I could not locate at the store - in the windows, the Oak Room, and the closet, as well as at the warehouse where we hunted everywhere and found a few chunks of wood and metal which had been knocked off several pieces of sculpture. These are listed by catalogue number.

- #12 Butcher's Sign, cast iron
- 25 Formal Horse, weathervane, cast iron in the round with copper tail
- 64 Sisters in St. Augustine, oil painting of two girls with St. Augustine Fort (Fla.) in the background
- 58a Shaker Artifacts, two worm gears on bases (one of which I should like to present to you)
- 56 Handle of the Merry-Go-Round Musical Toy -(this was in place Sunday night but was either dropped or put in some mysterious spot when it was moved to another location. Also the position in which it was left Monday evening has to be changed. It was much too low and in a very dangerous spot. By the time I got through that evening there was no one to find a pedestal suitable in height which should be eye level.)

According to Joe Hutchinson everything was checked in to correspond with our original list. There was only one painting substitution which we had not reported previously. He recalls every item including incidentally the bar sign (not listed above) which was not catalogued. This is a cast iron tradesign with the word bar painted below and Raynaud thought it would be fun to use it at the party. Therefore it was included. Now the enclosure lists the items which either have to be removed from the window or some changes should be made. I am sure you will agree that

(more)

October 25, 1961

Mr. Don Celender
Fine Arts Department
University of Pittsburgh
Pittsburgh 13, Pennsylvania

Dear Mr. Celender:

Please accept my belated and sincere thanks for the very handsome drawing you sent me. I certainly appreciate it.

And I enjoyed so much having you join us that evening.
Do come in when you are in town again.

Sincerely yours,

BOH:gs

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

October 17, 1961

Miss Gratia Snider, Secretary
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Snider:

In checking I find that invitations and catalogs were sent to the artists listed in your letter of October 7. The show is going well and it's hard to believe that in a few more weeks the paintings will be on their way back to the owners.

Sincerely yours,

Mrs. Laurence V. Donovan
Administrative Assistant

AD/mg

File

THE BUTLER INSTITUTE OF AMERICAN ART



RJ.3-1711 • 524 Wick Avenue
YOUNGSTOWN • OHIO

October 26th, 1961

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st St.,
New York 22, N. Y.

Dear Mrs. Halpert:

In reply to your letter of October 21st, stating that you are ready to ship the "Dove" painting and are concerned about our insurance on it, our insurance policy puts automatic coverage on any purchases the moment they are shipped.

So, you may ship the Dove painting any time at your convenience.

Very truly yours,

Ed G. Perkins,
Curator.

EGPAC

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

October 26, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The Department of Circulating Exhibitions, under the auspices of The International Council of The Museum of Modern Art, has completed preliminary negotiations and preparation for a major retrospective exhibition of the work of Ben Shahn. The exhibition is a direct result of specific requests from several of the most distinguished cultural institutions in Europe whose respect for Mr. Shahn's accomplishments has steadily increased since his exhibition at the XXVII Biennale di Venezia in 1954 and subsequent extensive publication of his work in American and European art journals. Public interest has been further stimulated by his settings for Ballet: USA which toured throughout Europe.

The Shahn exhibition will consist of two sections, one devoted to his paintings and the other to his graphic work. Mr. James Thrall Soby has selected the painting section and Miss Mildred Constantine, Associate Curator of Graphic Design in the Museum's Department of Architecture and Design, is now in the process of completing her selection of the graphic section which will include drawings, watercolors, prints, posters and other aspects of Shahn's distinguished contribution to this field. I am therefore writing to request the following Shahn loans for the graphic section: Stop the H. Bomb, poster; Psalm 133, Pleides-Job, Mask, Cat's Cradle, Maternity Clinic, Wheatfield, Caliban, Patterson, and Vanderbilt, Dewey, Taft, prints; and the drawings Kuboyama, 1960 and Helix, 1957.

Although the complete itinerary of the exhibition has not yet been confirmed, the opening is scheduled for the 15th of December at the Stedelijk Museum in Amsterdam. From there the exhibition will be forwarded to the Palais des Beaux Arts in Brussels for showing through mid-February. Two additional showings, probably in London and Rome are under consideration now. After the last of these four showings, the graphic section will begin a separate tour. It has already been requested by several other European institutions and we

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PROVIDENCE ART CLUB, 11 THOMAS STREET, PROVIDENCE 3, RHODE ISLAND

October 20, 1961

Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

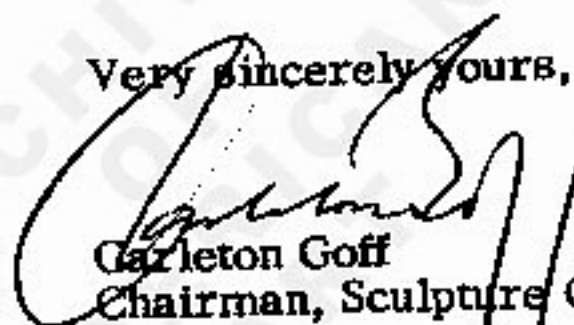
The next Kane Memorial Exhibition, "Directions in Modern Sculpture", is scheduled to be held in our gallery May 13 -- June 8, 1962. This will be another of our important invitational exhibitions, with a top prize of \$500. and other substantial cash prizes. Entry is by invitation only -- there will be no jury of selection.

Jack Zajac is among the sculptors we wish to invite and we are hoping you can loan us a few good pieces of this artist's work. As explained on the Form herewith, we will arrange to pick up the sculptures about May 4 and return them about June 12, paying all the expenses of transportation and insurance from the time they leave your gallery until they are safely returned.

If you will let us know what works of this sculptor you have available we would like to select three or four, depending on their size. We can probably make the selection from photographs but it may be best for me to come to New York.

So we may proceed with our planning, will you please fill in and return the Form by early mail?

Very sincerely yours,


Carleton Goff
Chairman, Sculpture Committee

P.S. If you cannot loan the sculptures requested, can you suggest where we might make the desired arrangements?

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Preliminary Selection List
AND SOME REVISIONS

1/18/61

- 5 -

Paintings

1950's (continued)

68. Africa. 1956. Tempera. 53 x 30. (Coll. Richmond Museum)
Baker 21 905
69. When the Saints... 1956. Tempera 53 x 30. (Coll. Mr. Friendly)
Baker 23 156
70. Salt and Crystal. 1957. Tempera. 53 x 30. (Coll. Mr. and Mrs. Joseph Strick)
Baker 22 516
71. Reluctantists. 1957. Watercolor, 39 x 27. (Coll. Brooklyn Museum)
Baker 22 141
72. Into #1. 1957. Gouache. 25 1/2 x 39. (Coll. Mrs. L. B. Bennett)
Baker 22 886
73. The Drowning Hero. 1957. Watercolor. 23 x 18. (Coll. Potashin)
Baker 22 888
74. Chateau. Tempera. 25 1/2 x 38 1/2 (Coll. R. Markson - Gift to Mrs. Charles Quincy)
Baker 26 644
75. Parable. 1958. Tempera (Coll. Museum-Williams-Proctor Inst.)
Baker 26 241
76. Conversations. 1958. Watercolor. 36 1/4 x 25 1/2 (Coll. Whitney Museum)
Baker 24 868
77. The Trumpeter. 1958. Watercolor (UNICEF Greeting card)
78. Three Penny Opera. 1958. Gouache. 14 1/4 x 14 1/4. (Coll. Columbia Records)
Baker 26 642
79. Still Life with Persian Vase. 1959. Watercolor. 26 x 19 1/2 (Coll. Staimm? Paris)
Baker 29 550
80. When the Morning Stars. 1959. Tempera with ink. gold leaf. 54 x 48. (Coll. Schmalen?)
Baker 28 947
81. Cat's Cradle in Blue. 1959. Tempera. 40 x 26. (Coll. Pennsylvania Academy)
Baker 28 244
82. The Thornfield Search for Understanding. (aerial sketch) 1959. 18 x 36 (Coll. G. S. Brewster)
Baker 29 058
83. I never Dared to Dream 1960. Gouache. 40 x 27. (Coll. Mr. and Mrs. Cook)
Baker 28 116

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Sept 16 61 Gilbert Paris


Dear Edith:

I trust you have been properly inundated with Gilbert photos. You received all the snapshots, I take it; and you must have seen my picture in the Sunday Times of Sept. 3. Did you see the daily N.Y. Times of Saturday Sept 9? What a splendid, high-level review Charles Poore gave it---it will do much to off-set some of the bastards who will only review the book on its lowest level, and fail to perceive its major concept.

We had an agreeable visit in London, though I had a hundred thousand francs (\$200) stolen from my hotel room in the Park Lane. We missed Julien Levy in London, but he turned up here in Paris, living (in a friend's apartment) just around the corner from us here in the Latin Quartier. Holly and I went over to say hello, to see Julien in a pad that is even more broken down than our's; the place belongs to an American painter and it looks as if Julien had been living in it for twenty five years.

The most amusingly ironic news between Julien and myself, is that he lost his wallet on the Paris streets; he reported it to the police, returned three days later to the Lost and Found bureau of the police department, and to his astonishment, there was the wallet---with all the money still intact---this in the wicked, dishonest City of Light. Imagine the Levys will be back in Bridgewater in about two weeks or so, at which time you can get a firsthand report.

Let us know what you hear about the book; and your plans, Madame!
When do we get the great deserved pleasure of seeing you?



P.S. The first ad is in this Sunday
Times 9 Sept 17.

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October 24, 1961

F.2.
POL
Dr. Frank Seiberling
Head, Department of Art
State University of Iowa
Iowa City, Iowa

Dear Dr. Seiberling:

A short time ago I received a letter from Dr. Karl E. Harper stating that he has resigned and is being replaced by you.

I want to tell you that I am prepared to continue lending my services if and when you find it desirable. Also I hope that you will now have occasion to visit us and that I will have the pleasure of seeing you on your next visit to New York.

Sincerely yours,

BOH:gs

Preliminary Selection List
NEW SHAW KENNEDY

5/20/61

- 7 -

Paintings Suggested Alternates

1210's

1. Tom Munnay's Mother, Tom and His Wife, 1933, Gouache. (Coll. Mr. Charles Allen)
Baker 27 621
2. Sunday MFA, 1939, Tempera. 32 3/4 x 24. (Coll. Sidney Fergman)
Downtown 2 & W 6

1210's

3. Italian Landscape II, 1944, Tempera. 27 1/2 x 30 1/2 (Coll. Mr. Charles Allen)
Galtus 4639-4
4. Swimming Pool, 1945, Tempera. 28 x 30. (Coll. Louis Stern)
Galtus 53 12-3
5. World's Greatest Cities, 1946, Tempera. 35 x 48 (Coll. Edith Halpert)
Galtus 5638-1
6. Interior, 1948, Tempera. 40 x 27. (Coll. W. Caspale)
Baker 3450
7. The Anatomical Man, 1949, Tempera. 27 x 40 (Coll. Mrs. Johnston)
Baker 4284
8. Death of a Minor, 1949, Tempera. 27 x 40. (Coll. Metropolitan Museum)
Baker 3779

1250's

9. Angel, 1952, Gouache. 39 x 25 1/2. (Coll. Mrs. Edith Halpert)
Baker 10 327
10. Gerson, 1957, Watercolor. 39 x 25. (Coll. Mr. and Mrs. Jacob Kaplan)
Baker 24 548
11. Room of Fantasy, 1958, Tempera. 53 1/2 x 30. (Coll. Fergman)
Baker 26 641
12. Love and Malice, 1958, Gouache. 27 x 40 1/2 (Coll. Fergman)
Baker 27 414
13. After Fiction, 1959, Tempera. 53 1/2 x 30 1/2 (Coll. Baker)
Baker 27 545
14. Mark, 1959, Gouache. 26 1/2 x 20 1/2. (Coll. Gardner)
Baker 29 056

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Dr. and Mrs. Kenneth Gould
322 Livingston Avenue
New Brunswick, New Jersey

Dear Dr. and Mrs. Gould:

I am sorry that we have not been able to get the Foote painting out to you before now, but I am happy to say that it will go out by Railway Express today.

Do visit us at the gallery again soon. With all good wishes,
I am

Yours sincerely,

Rufus Possee
Assistant Director

RF:gs

October 23, 1961

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Mr. Norman A. Geske, Director
The University of Nebraska
Art Galleries
209 Morrill Hall
Lincoln 8, Nebraska

Dear Norman:

I have just discovered that the restorer's bill which I thought would be sent to you directly was inadvertently mailed to us and filed as a copy awaiting word from you. Now I have discovered that Miss Watherston did not follow our instructions and I am therefore enclosing this little number for your insurance broker. Under the circumstances I think it would be advisable to have the check sent here as our bookkeeper has already entered it and has possibly paid it.

Seems like an awfully awfully long time since I last saw you and I certainly hope that you are planning to be in New York in the near future. What's cooking in Lincoln these days? Would you be good enough to put the gallery on your mailing list so that we may receive your catalogues, etc.? And do let me know when you plan to be here. It is always wonderful to see you. My very best regards.

Sincerely yours,

EGH:gs
enclosure

IMAGE OF MAINE

SCULPTURE -

Synonds or Simons

Akers

Sampson of Bath

Lord, of Belfast (S. Green)

M. Hebold (S)

J. De Greeft (S)

W. Zorach

R. Laurent

R. Dietrich

G. La Chaise - Portrait of John Marin

A. Fattison

G. Cutler

J. Flannagan

D. Greenbaum

G. Rudy (S)

O. Molderelli (S)

W. King (S)

Louise Nevelson

R. Greenbach

Figureheads, vases & decays

(S) - Taught Skowhagan 1 or 2 summers.

October 28, 1961

Mrs. Marian Clarke, Curator
Watkinson Library
Trinity College
Hartford 6, Connecticut

Dear Mrs. Clarke:

Mrs. Halpert has received your letter and would like to say that she would be happy to see you when you are in New York in January. This is in regard to the exhibition of pictures by Robert Osborn at Trinity.

She has indeed received a letter from Mr. Samuel M. Green at Wesleyan in regard to showing the pictures there.

Sincerely yours,

Gratia Snider
Secretary

Just change address

WALTER BAREISS
60 EAST 42ND STREET
NEW YORK 17, N. Y.

October 20, 1960

Downtown Gallery
32 E. 51st St.
New York City

Gentlemen:

At the present time, your mail is being sent to Mr. Bareiss, to his home address in Round Hill Road, Greenwich, Conn.

Would you please change your records, to indicate that all communications should be sent to him at his office, which is the address listed above on this stationery.

Very truly yours,

Liana Frenkel
Secretary to Walter Bareiss

dr

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MUSEUM OF FINE ARTS

1901

1901

1901

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NOTICE Possession of the objects listed on the face of this receipt is accepted by the Museum subject to the conditions following

1. The Museum may require a written order of the owner or of his or her duly authorized agent or legal representative before it delivers or returns said objects.
2. In case of the death of the owner, his or her legal representative is requested to notify the Director of the Museum forthwith, giving full name and address in writing.
3. The Museum will not, and shall not be required to, carry any insurance against loss or destruction of or damage to such objects, or in other respects to exercise greater precautions for the care and safety of such objects than it exercises with respect to its own property of the same or similar nature.
4. The Museum will not grant permission to copy or photograph such objects without first securing the consent of the owner or of his or her duly authorized agent or legal representative.
5. The Museum will give the owner or his or her duly authorized agent or legal representative notice of not less than one month if it desires to return any such object to the owner and at the expiration of said period of one month such object, if not accepted by the owner or his or her duly authorized agent or legal representative, may be placed in storage at the owner's risk and expense.
6. In no event shall the Museum be liable for the destruction of, or damage or injury to, such objects caused by act of war, invasion, foreign enemies, civil commotions, riots, or any military or usurped power whatsoever.

The Museum is a Massachusetts corporation and its legal name is *Museum of Fine Arts*.

ARTISTS WHO HAVE PAINTED MAINE SUBJECTS.
ARTISTS NATIVE TO MAINE OR
WHO WORKED IN MAINE

Robert Peke

John Snibert

Joseph Blackburn

John Greenwood

John Wollaston

Joseph Badger

Charles Wilson Peale -

General Knox-
Hirschl & Adler Gallery, NYC.

John James Audubon -

John Singleton Copley -

Gardiner Portraits;
also Royal Sister, Boston Museum.

Gilbert Stuart -

Portrait of General Knox, Boston Museum;
also portrait, State House, Maine.

John Wesley Jarvis -

Mr. & Mrs. Asa Clapp

Charles Codman -

Dated 1830.
Entertainment of the Boston Rifle
Rangers by the Portland Rifle Club
in Portland Harbor - Aug. 12, 1829
24" X 32" Oil - Brooklyn, Museum.

Philip Harry -

View of Maine, Athenaeum, Boston.

Fitz Hugh Lane -

Camden Harbor - Collection C.K. Hubbard,
Greenwich, Connecticut; Castine Har-
bor, Collection Karolik (Private);
Owl's Head, Collection Boston Museum;
Off Mount Desert Island, Brooklyn Museum.

John Brewster

E. E. Finch

Jeremiah Hardy

Thomas Birch

John Bradley Hudson

Henry Cheever Pratt

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22 Oct 61

MR. & MRS. CARL A. WEYERHAEUSER 203 School Street MILTON 27 MASSACHUSETTS

Dear Mrs. Halpert,

Can you give us
any advice on how
we might get a SHAKER
INSPIRATIONAL
DRAWING?

With thanks

for your help

Edith & Carl Weyerhaeuser

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October 28, 1961

Miss Georgette Passedoit
130 East 57th Street
New York 22, New York

Dear Miss Passedoit:

It was nice to hear from you.

I have been trying to reach Dr. Blutman's sister after having spent considerable time working on the appraisal for her.

As soon as she communicates with me I will make sure that the message is passed on to her and will suggest that she get in touch with you directly. The Nordfeldt may be one of the paintings she desires to retain for her own family as they are all extremely sentimental about Dr. Blutman, as a matter of fact to a point which makes it most difficult to deal with them. In any event you will hear from me very shortly.

I hope that when you are in the neighborhood you will make the gallery one of your stops. It will be so nice to see you.

Sincerely yours,

BGH:gs

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October 23rd

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
New York City

Dear Mrs. Halpert:

I am writing you on behalf of the Milwaukee Art Center Adult Education Staff of which I am a member and as such I am preparing two seminars on Ben Shahn.

For this reason, we are in need of a photograph of Mr. Shahn which we hope you can provide. In addition, we are interested in the use of any photographs you may have (or slides) of the current "Lucky Dragon" series now being shown in your gallery.

As a representative of long standing of the work of Ben Shahn, would you have any photographs of any of his recent or past murals? I would appreciate a catalogue of the Shahn present exhibition, which cost I shall be happy to cover, as soon as I have the information regarding same.

One more request: Can you offer a source that I may contact in this country for a catalogue of the Shahn Exhibit which will soon take place in Amsterdam? And also any owners that you have registered in the Midwest area of any of Shahn's "Alphabet of Creation"?

I am so sorry not to have met you and heard your talk when you were here, recently. At the time, I was in New York, and also in Roosevelt, New Jersey.

Any suggestions or assistance that you can offer in our direction will be gratefully appreciated, especially since we are most anxious for successful Seminars pertaining to Ben Shahn.

Sincerely,

Jennie Z. Levin
Jennie Z. Levin (Mrs. Manuel)
Adult Education Staff

P.S.

I am attaching my home address, in the interest of time, since I am not at the Art Center every day to get my mail. Thank You.

MRS. MANUEL LEVIN
5389 N. Santa Monica Blvd.
Milwaukee 17, Wisconsin

FORMERLY MILWAUKEE ART INSTITUTE AND THE LAYTON ART GALLERY

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TAPESTRY, 1913

PHOTO NUMBER

28-418

CHINESE POTTERY HORSE, 1954-58

20-562

LONG ISLAND SOUND, 1942

29-564

THE TRIO, 1949

28-419

Col.

SOLO, 1944

Col. Spaeth Foundation

REPOSE #1, 1942

20-563

Col. Tarleam

have in the galleries, together with paintings by the other artists you have listed. Why don't you communicate with me and let me know your wishes in the matter?"

This certainly is at variance with your statement in your letter of August 21st, "that while I did make an exception in your case for the two important pictures, our problem is supply rather than demand, and there is no reason whatsoever for seeking the aid of another dealer." Then continued "I want you to believe that I did make an exception in your case, but would not have continued with "hidden treasures"

Mr. Michener, I know, did not mention the fact that he was my client when he came in to your galleries. But in spite of this technicality, he told me that during his conversation with you, he discussed with you the Weber and Marin, which he said I had purchased for him. You knew then of course that he was the client for whom I had been negotiating with you. Mr. Michener has visited a number of galleries, where I later completed purchases for him, with the full cooperation of the galleries.

When I telephoned you later, you said you would wait to hear further from Mr. Michener before you did anything about the matter. And you did receive a wire and a letter from Mr. Michener stating that he did want his purchases to go through Midtown.

I do appreciate, of course, that paintings by some of your artists are limited and in demand. This is a state of affairs we long have worked for, and is gratifying to all of us, who now are faced with that situation. I hope it will continue. However; that state of affairs must have been the same at the beginning of our conversations, and does not explain the sudden change in your attitude.

I have the highest admiration for your artists, and for your efforts in behalf of American Art, but I am distressed at your inconsistency in our relations.

Yours truly,



Alan D. Gruskin

ADG/abc

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October 10, 1961

Miss Nancy Liddle
Three Five Seven Gallery
327 State Street
Albany, N. Y.

Dear Miss Liddle:

Our editions of Shahn prints are so exhausted and the present Shahn exhibition has brought such a demand, that I regret to say that we will not be able to lend you any Shahn prints for your exhibition.

Thank you for writing us.

With all good wishes, I am

Yours sincerely,

~~Robert Rauschenberg~~
Assistant Director

~~Page~~

October 20, 1961

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Mr. Martin Friedman, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Dear Martin:

Somewhere somehow I had the impression that you were coming to New York during the month of October and would be poring through our Folk Art records. I don't know whether I mentioned to you that we are planning to have a show of sculpture simultaneously with the Metropolitan Museum exhibition of the Garbisch collection, as we too thought it would be a good idea to supplement this medium. After all in American Folk Art there was considerable interlacing as evidenced by many of the trade signs which were both carved and painted. This applies to toys and many other "assemblages". Thus I am eager to ascertain the exact date of your exhibition so that we would have the material available and that you would also have sufficient time to borrow from other collections which are recorded in our photograph books.

I was also saving another matter to discuss with you. You recall that you wrote advising me that you did not like the frame on the POPPIES and would make an elegant substitution. I had a beautiful gag which I prefer not to write, but I must say that when the painting arrived and I saw that cheap wooden frame replacing the slightly worn but real silver leaf frame I was rather surprised. The POPPIES looked so much prettier originally and I am now planning to go back to the former style of presentation. If you have any insurance to cover this I will charge it to the Center. If not I will work a few hours overtime and pay for it myself.

In any event I hope you will be coming in soon as it is always a great pleasure to see you.

Sincerely yours,

BOH:gs

Mrs. Edith Gregor Halpert

-2-

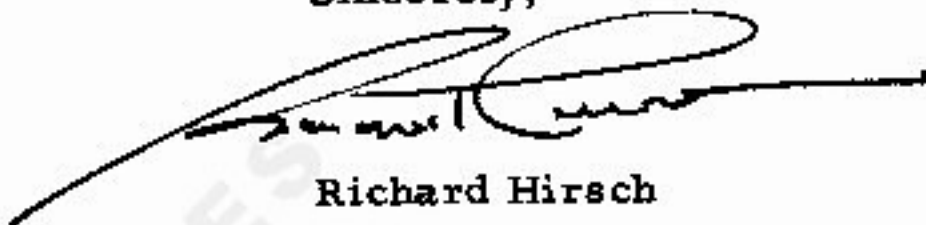
October 17, 1961

hope, therefore, that you will see your way clear to letting us have the pieces I have mentioned above.

There may be some reluctance to letting us have the "Manchester" but, in my estimation, this is virtually the epitome of Sheeler's lifetime message. Looking over the composition of the exhibition as it presently is pledged I feel that this "Manchester" would be the greatest ornament to the show. In view of the pressure of time which now exists I wonder if you would be kind enough to phone me your answer so that I can complete the design of our catalogue for which the deadline is almost upon us.

My request to you had been postponed until I had heard from all other sources. This means that I am not making a massive request of you through any laziness but because actually the stature of the exhibition is in need of the pieces listed above. If your answer is favorable I am sure that we will have a very fine survey of Charles Sheeler's life work.

Sincerely,



Richard Hirsch
Director

RH:do'm

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DRAWINGS BY BEN SHANN

SAFE, 1950

Col. Mr. and Mrs. John S. Hilson

SIGMUND FREUD, 1950

Col. Dr. Myden

MALRAUX, 1955

Col. N. Spingold

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Star Route
Montague, Mass.
October 25, 1962

Downtown Galleries
32 East 51st Street,
New York City, N.Y.

Gentlemen:

Together with Prof. Reginald French of Amherst College, I am compiling a checklist of all known paintings by Erastus Field.

He brought me his file today and in it with no date I find a reference to a Panorama of Boston painted by Field, an oil on canvas, 12 feet (Could this ever be so) by 78 feet or perhaps the size should be inches. It was formerly owned by Dr. and Mrs. Harlan Angier of Brookfield, Mass. and he has a note that this was bought by Mrs. Balpert of the Galleries, when I do not know.

Could you forward this request to the owner if you do not wish to supply his or her name direct? I would like very much to know something of this painting, a description, etc. for the checklist and also as I am a native Bostonian.

You are perhaps familiar with my work on Field and also that of Professor French. Between the two of us, I think we have more information on Field than any other persons.

I would appreciate your help as I do want to include this in our checklist which we hope will be published by The Connecticut Historical Society when it is done.

Thank you for your kind attention to this matter.

Very truly yours,

Agnes M. Dods
Agnes M. Dods

Please use my home address for correspondence

October 20, 1961

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Mrs. R. M. Thomson, Jr.
1614 Northwood Road
Austin, Texas

Dear Mrs. Thomson:

Please forgive me for not having answered sooner, but since we have no published catalogue of O'Keeffe's work I have been waiting for photographs which would serve the same purpose. However our photographer died about two months ago and we are having a very difficult time in obtaining prints. If it is not too late we will try to send you several together with the pertinent data as well as the prices.

Meanwhile I would suggest that you write to the Worcester Art Museum, 55 Salisbury Street, Worcester, Massachusetts for the catalogue of a retrospective exhibition held there some months ago which represented O'Keeffe in various phases of her work.

Sincerely yours,

EGH:gs

Self Portrait. 1955. 9 3/4 x 6 1/8".

The Museum of Modern Art
New York, New York

Portrait of Oppenheimer. 1954.
28 1/8 x 19 1/4".

The Museum of Modern Art

Sigmund Freud. 1956. 19 x 14".

Dr. Walter Nyden
New York, New York

Girl Jumping Rope. 1943. 30 x 22".

Mr. James Thrall Soby
New Canaan, Connecticut

Malraux. 29 1/2 x 21".

Mrs. Kate B. Spingeld
New York, New York

Third Alphabet. 27 x 40 1/4".

Mr. Walter Werner
Redding, Connecticut

*Drawings for the
Boskany*

*Dean + Mrs. Jose' Luis Serb
Cambridge, Mass.*

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October 25, 1960

Miss Marie O'Neill
c/o Elks Hotel
Trenton, Missouri

Dear Miss O'Neill:

In regard to your letter of October 22nd, we wish to advise you that we are confining our activities to representing only the artists listed at the bottom of this letter.

I am sorry that we cannot be of service to you and we thank you for having us in mind.

Very truly yours,

Myron Bell
Associate Director

MB:mc

1
THE COLBY 1963 SESQUICENTENNIAL ART EXHIBITION

Theme - The Image of Maine

American painting and sculpture from earliest through contemporary times have seldom been brought together in a particular theme. An exciting and coordinated challenge to such an idea is an exhibition illustrating the impact and influence of the State of Maine on American art both past and present. We are proposing an exhibition which we feel is unique in quality and subject matter, which presents a range of work comparing favorably with and including some of the finest works of art that our country has produced. It will bring together for the first time both outstanding known and newly discovered works of art connected with the State of Maine. This carefully selected collection will reflect Maine's people, landscape and business enterprises as they have been interpreted by a wide variety of artists during two centuries.

Such a panorama of Maine's artistic productivity, its intellectual as well as commercial heritage, will produce an exhibition of major importance containing unique works of art which document beyond local meaningfulness important phases in America's ever expanding cultural development.

Purposes

- (1) To document and catalogue the significant influence of the State of Maine on American art past and present.

Exhibit
Circulate
12/1/62

original
Uncover regional material
for Hist. of Am. Art.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Telegram sent (full rate) 10/18/61 to:

Dalton Trembo
6231 Arman Trail
Los Angeles 42, Cal.

POZ
H24

AS AN ADMIRER OF YOURS SORRY THAT PHYSICIST IS SOLD. ONLY
TWO LARGER PAINTINGS STILL AVAILABLE.

Edith Halpert
Downtown Gallery

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October 24, 1961

Mr. Harrison Jedel
2520 West 63rd Street
Shawnee Mission, Kansas

Dear Mr. Jedel:

I am so sorry to have delayed my reply to your letter. The Shahn exhibition has broken all attendance records at the gallery and it has been impossible to attend to correspondence or other routine work during the period, and based on yesterday's mob of visitors numbering way beyond a thousand, I guess this will continue until the end of the show - November 4th.

However, by the time your letter reached us the majority of the paintings had been sold, as you will note in the attached catalogue. This lists the prices of the two remaining paintings, one of which we are withholding for future exhibition as there is very little of Shahn's work available, particularly in the painting medium.

If you would like I can send you a few photographs of the drawings only eight of which are actually on view. The balance together with a supplementary group are in the stock room. There are also three or four earlier paintings unrelated to the exhibition theme.

If you will let me know your wishes in the matter we will follow through.

Sincerely yours,

EOH:ga
enclosure

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October 19, 1961

Mr. Stanton L. Catlin, Assistant Director
Yale University Art Gallery
111 Chapel Street
New Haven 11, Connecticut

Dear Mr. Catlin:

Thank you for your letter.

Indeed we will be very glad to cooperate with you. The blank for the Rattner is enclosed, but the O'Keeffe painting TWO AUSTRIAN COPPER BOSES III is no longer in our possession. This was sold to Mr. and Mrs. John Prosser, 815 Barberry Lane, Lake Forest, Ill. No doubt they will be glad to lend it to you.

I am listing below the other exhibitions which were held at the gallery during the 1960-61 season. Perhaps there is some other artist who will fit in with your plans. Catalogues are enclosed.

35th Anniversary Exhibition
35th Annual Christmas Exhibition
Kuniyoshi - One-man Exhibition
Aquasmedia in American Art
Alfred Dada - One-man Exhibition
Spring, 1961

Sincerely yours,

EOH:gs
enclosures

ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

October 20, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

It was wonderful to see you again, and to find you so patient at that early hour in the morning. I am trying to conclude our business for the World's Fair, and believe we now have loans pretty well settled. To recapitulate, you are lending the Stuart Davis, International Surface No. 1, and we now have loan forms and photographs. You have secured the agreement of Jack Lawrence to lend the Ben Shahn, The Physicist, and I will send him loan forms for that painting. David Workman, I understand, has agreed to loan the fine Georgia O'Keeffe, From the Plains II, and you are having the forms completed for us. We will also require six photographs, for the catalogue and publicity purposes, and you can bill Norman Davis directly for them. Finally, I am going to get one or two Sheelers from General Motors and/or Stephen Stone, with the Whitney painting as an alternative.

I have just come back to a desk top of correspondence after a week away, so this is necessarily somewhat in haste. I do want to thank you for your wonderful cooperation and help. Since I expect to be out from under World's Fair business in three weeks, perhaps then we can get down to discussion of our other project, American Art Before 1920.

With all good wishes,

Yours sincerely,


Sam Hunter

SH:cr

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Committee of Selection

Choose authors and photographs for book on the exhibition.

Organization of theme -- range and artistic merit.

Research.

Collecting photographs and slides of material.

Contacting families in Maine and elsewhere who might have works connected with the State.

Investigate museum collections.

Historical societies and such organizations as Archives of American Art, the Frick Library, Boston Athenaeum, Audubon Society, etc. N.Y. P.L.; Worcester Soc. Hist. Assn. - NESPA

Committee of Advisory Sponsors

Promotion with slide lectures.

Raising funds.

Arrange exhibitions in museums.

Catalogue.

Book (publication distribution)

Newspaper articles.

Magazine articles.

Television and radio programs.

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

ST-1201 (4-60)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

1961 JUN 24 PM 3 59

PFA172 OB406

O PNA366 PD PASADENA CALIF 24 1130A PST

EDITH HALPERT, DOWNTOWN GALLERY

32 EAST 51ST NYK

CAN I ASSUME IT IS IN ORDER TO INFORM THE BANK EXECUTIVE THE WHEREABOUT OF SCHULPTURE PRICE THE PRICE SEEMS EXTREMELY HIGH HENRY DREYFUSS.

October 22, 1961

Dear Mrs. Halpert -

I understood that one
of Dr. Blumenthal's censors was
Mr. Rodfeldt "White House", and
also that you probably know his
name and address. I ~~will~~ greatly
appreciate it if you will let me
have them, so that I may be
able to pass the information to Ward's
widow, Emily H., who would say
much like to know who owns that
canvas - (which I sold to Dr. Blumenthal)
at present -

With many thanks - and so deep -
hoped I could never get you to
lunch with me - Sincerely,orgette Passeit

PO
Pursued

October 28, 1961

Mr. Peter Drintnal Cooper
554 Orange Street
New Haven, Connecticut

Dear Mr. Cooper:

I am so sorry that your letter was inadvertently mislaid
and that my reply has been delayed.

Yes we have a selection of paintings by John Marin, both
in watercolor and in oil. I shall be very glad to show
the group to you whenever you plan to be in New York. It
will be nice to meet you.

Sincerely yours,

BGH:gs

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

October 23, 1961

Mr. John S. Hilson
920 Fifth Avenue
New York, New York

Dear Mr. Hilson:

I am so sorry to have missed you when you called at the gallery recently.

John Marin, Jr. mentioned that you were interested in obtaining a painting similar in shape and size to the Shahn entitled THAT FRIDAY. We have several in the gallery which I shall be very glad to show you at your convenience, preferably after the current exhibition closes (on November 4th). The record attendance makes it almost impossible to carry on at the gallery but if you prefer to come in earlier I will make the necessary arrangements. And so I look forward to seeing you.

Sincerely yours,

BCH:gs

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October 28, 1961

Mr. Nathaniel Saltonstall
53 State Street
Boston 2, Massachusetts

Dear Nat:

We have been so rushed with the Shahn exhibition and the record-breaking attendance that I did not get a chance to answer your letter sooner.

As you know I am very fond of the painting HOW WAS I and am somewhat disappointed that you don't feel as strongly about it as you did in the past. I should very much like to take it off your hands, but it would be impossible for me to pay the figure you stipulated, \$2500 - \$3000 since the gallery has to make a profit on any resale and Sara is always paid a royalty on any resale. This would bring the figure out of our range since we are among the very few dealers who have not jumped our prices to that degree despite the fact that we consider them far above others who fetch or are said to fetch so much, often in five figures for a minor example. I happen to know it ain't true (courtesy of the latest edition of Webster's dictionary). Sara is ill now and as soon as she returns from the hospital I will discuss the matter with her and see whether she has any suggestions. Incidentally have you thought of presenting it to a museum and taking advantage of the tax benefit?

You will hear from me within about two weeks unless the matter is more urgent.

I do hope that you will be in New York some time before mid-December when I plan to take my winter vacation, and boy do I need it this year. The activities in the art world are really becoming more and more hectic daily, so much so that I haven't even time for my favorite weekend vacations at the Ritz in Boston. With affectionate greetings,

As ever,

ECN:gs

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October 25, 1961

Mr. Victor Kiam
812 Park Avenue
New York, New York

Dear Mr. Kiam:

I am sorry to have missed your visit to the gallery. There are several pictures in our stock that I wanted you to see. I hope you will visit us again soon.

Our next exhibition is an especially exciting one. We are showing nine Arthur Dove drawings, done about 1920, never before shown, along with several major Dove oils. In addition we are showing Dove's miniature studies with ideas manifested in the oils.

Unfortunately, the Stuart Davis I wanted you to see is no longer available, but there is a very fine O'Keeffe called ONLY ONE which you might like, and there are others. Other Davis paintings may be available soon, and the new Hattner oils, a series of variations with an ocean theme, are tremendous.

I look forward to seeing you soon.

Yours sincerely,

Rufus Foshag

RF:gs



DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

October 21, 1961

Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I was glad to have even a brief visit with you and was pleased to learn that you lived through your fast Texas trip in your usual good order.

I was particularly interested in seeing the painting by Walt Kuhn and hope we may be able to do something about this painting. I believe I asked you to let me have a photograph as soon as one was available but I hope you will be able to let us have the picture itself to see if only for a short while.

We are having a special acquisition exhibition of a few high-powered French and American things from November 16 through December 3. I think the Kuhn would stand a very good chance of being acquired by the Museum or by a donor whom we could develop. We hope to have a good preview party on Thursday the 16th at which time we will have corralled a relatively small number of anxious (?) donors and collectors. Could you let us have the Kuhn for this exhibit or if not for the entire two weeks period of the exhibit at least for the preview and a few days after that?

I am asking Budworth to pick up the New York things for this show around November 7 so they can be air expressed here for not later than the 10th or the 13th. In the event you can let us have the Kuhn I enclose a form for further details.

As we discussed, when you have a group of Marin owners made up into a list that you can send along then I will go to work trying to supplement the list with other owners missing and desired for our exhibit. The date of our exhibition is January 14 through February 11 and I believe you said this would not interfere with the other Marin show coming up. I still hope you will let

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Wichita Art Museum Members, Inc.

619 Stackman Drive

Wichita, Kansas

16 October 1961

Mr. Myron Bell, Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mr. Bell

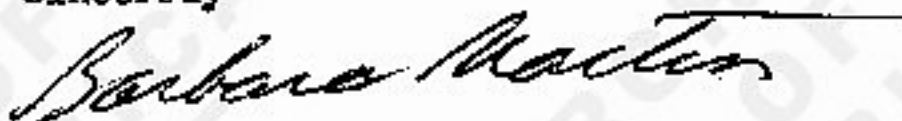
Our Sales-Rental Gallery will have an exhibition in the main gallery of the Wichita Art Museum November 5-26. We would very much like to include painting by from four to six of your artists. Our upper price limit is ordinarily \$500. We would like to stay below this figure but can consider one or two higher priced works for this show. Pictures not sold would remain in the Sales-Rental Gallery for six months.

Would it be possible to get a Kuniyoshi, O'Keefe or Sheeler in this price range?

I am sorry that I have not been able to write to you sooner. Please let me know as soon as possible if you will be able to send us anything, and , if so, what you can let us have.

Thank you.

Sincerely



(Mrs. M. C. Martin)
Chairman, Sales-Rental Gallery

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1940's (continued)

Peter and the Wolf. 1943.
Tempera. 18 x 8 1/2"

Four Piece Orchestra. 1944.
Tempera. 18 x 24"

Italian Landscape. 1944.
Tempera on paper. 26 3/4 x 35 1/2"

Italian Landscape II. 1944.
Tempera. 27 1/2 x 30 1/2"

The Blind Accordion Player. 1945.
Tempera on comp. bd. 26 1/8 x 39"

Death on the Beach. 1945.
Tempera on masonite. 10 x 14"

World's Greatest Comics. 1946.
Tempera on gesso panel. 35 x 48"

East 12th Street. 1947.
Tempera. 22 x 30"

The Violin Player. 1947.
Tempera. 40 x 26"

Sound in the Mulberry Trees. 1948.
Tempera on wood. 48 x 36"

Truman and Dewey. 1948.
Watercolor. 37 x 24 3/8"

Madame. 1949.
Tempera. 27 x 40"

1950's

Age of Anxiety. 1953.
Tempera on wood. 31 x 52"

Chicago. 1955.
Watercolor. 36 x 50"

Dream. 1955.
Tempera. 30 1/2 x 51 1/2"

Third Allegory. 1955.
Watercolor. 40 x 27"

Mrs. Eero Saarinen
New Haven, Connecticut

Mr. and Mrs. S. J. Foxman
Bucks County, Pennsylvania

Walker Art Center
Minneapolis, Minnesota

Mr. and Mrs. Irving Levick
Buffalo, New York

Mr. Roy B. Hoberger
New York, New York

Mrs. Sidney Berkowitz
New York, New York

Mrs. Edith Greger Halpert
The Downtown Gallery
New York, New York

Mr. and Mrs. Albert Haskett
Los Angeles, California

The Museum of Modern Art

Smith Coll. Museum of Art
Northampton, Mass.

Music Dealers Service Inc.
New York, New York

Willard Straight Hall
Art Collection
Cornell Univ., Ithaca, N.Y.
Mr. Joseph E. Hirshhorn
New York, New York

Dr. Michael Watter

Mrs. Yoland D. Markson
Beverly Hills, California

Mr. and Mrs. Irving Levick

October 28, 1961

Mr. Leo S. Guttman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Leo:

Believe it or not, I have had not one moment's time to attend to my correspondence during a period of at least three weeks, and as a matter of fact I am dictating this letter at about midnight in my apartment. The preparation for the Shahn exhibition and the record-breaking attendance since have made it impossible to attend to any routine or for that matter special work and I can't wait until November 4th when the show closes.

You must be dripping with culture with all your Aspen seminars. How about coming in to spread knowledge among the less privileged folk? Or are you waiting until next month when the annual dinner of the Art Collectors' Club of America takes place? Believe it or not I will finally attend one of these elegant dinners, this time as a participant of the panel discussion, etc.

I think Lynne's idea of working in the art field is excellent, and if you wish I will get in touch with George Culler, Director of the San Francisco Museum, although I have learned in recent months that the museums are not very eager to have volunteer workers as opposed to the past. Let me know, or do you want to wait until you come to New York so that we can chat about it? Meanwhile my best regards.

As ever,

EGH:gs

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WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota FFederal 6-0301 Martin L. Friedman, Director

23 October 1961

HFA
Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22
New York

Dear Mrs. Halpert:

Mr. Friedman is out of the country and will be until the middle of November. His time in New York was short, I believe only long enough to change planes.

He will, of course, write you when he returns.

Sincerely yours,

Georgia Beaverson

Georgia Beaverson

32 East 51st Street
New York 22, N. Y.
October 27, 1961

Mr. Edwin Gilbert

Dear Gil:

Starting with my usual plaint of sitting at my ediphone on a late night (after six hours of talking into the g.d. modern gadget) I continue with the usual sob story about being the poor little widow and orphan working her hands down to the bone. However it ain't far from the truth, particularly at this time. I am enclosing a catalogue and a publicity release which will explain somewhat the character of our current exhibition which has drawn an audience exceeding any in our history and certainly beyond that of a "commercial" gallery of any description.

This is really a magnificent exhibition and proves that when an artist is really deeply involved in a theme something exceptional emerges, and in this case it certainly has. As a matter of fact I don't recall a similar reaction to an exhibition in all my experience. Every visitor is deeply touched, deeply moved, and sadly ecstatic. Of course the timing is excellent and my only hope is that nobody will resort to shelters as a result of the experience, but will be inspired to fight the defeatist attitude, and that's that.

As a counterbalance I was obliged to take several days off to set up an exhibition in Dallas, Texas, and participated in two social events which I shall never forget - one a ranch party with black Angus (a prize breed of course) in the offing and several thousand people milling around wearing jeans and cowboy hats, some decorated with a bauble consisting of a many carated diamond. The jeans in several cases probably cost five thousand bucks. The second event was a charity ball which required dark glasses to avoid being blinded by the gems covering small and large bosoms of the ladies present. Both of these were extraordinary experiences in my life and created just the proper balance in two extremes.

Among other entertaining events in my life the enclosed clip from the recent issue of Time Magazine gave me quite a jolt. Since I have always pointed up the Gilbert marriage as the most ideal one of all time I was rather stunned to read the new combination with Cathy Crosby. When did this happen? And the association with Texas was just about perfect at this time.

What's cooking? I have not heard from you and Virginia for some time and am somewhat distressed. Do let me hear from you and do let me know what reports you are getting about your book. Several of my friends have read it and are equally enthusiastic. I wonder however why there are no large ads published by your editors. How is the new one progressing and how do you like being back in Paris after the fabulous summer?

I am getting so sleepy that I can't go on, but am sending my love to you-all. Please write soon.

With deepest affection,

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Edward Hopper -

Frank Benson

Charles Dana Gibson

Leon Kroll

Henry Varnum Poor

Yasuo Kuniyoshi

Bernard Karfiol

Peter Blume

George Biddle

Marjorie Ryerson

Edwin Dickinson

A. K. Cross

Alexander Bower

Jay Conway

Ernest Fien

von Schlegel

Manfred Swartz

Karl Larbo

Abraham Rattner

Walter Stunneig

Andrew Wyeth

Xavier Gonsales

Eliot O'Hara

Sigmund Menkes

Fredrich Waugh

Charles Woodbury

Helen Dickson

William Thon

EGH -

Miss Georgette Passedoit called and wonders if you can supply her with the name(s) of the sister(s) of Dr. Blatman.

They inherited painting by Nordfeldt from Dr. B. and Nordfeldt's widow wants to locate painting.

We should drop her a note at 130 E. 57th St.

10/19

60

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. M. 1961

SP-1201 (4-60)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of delivery is shown at point of destination.

OCT 20 1961 19 OCT 20 AM 12 44

NF018 SYC033

DB368 (D LLN316) NL PD FAX DALLAS TEX 19

EDITH GREGOR HALPERT, DOWNTOWN GALLERY

32 EAST 51 ST. NYK

ROOSTER WEATHERVANE IN WINDOW HAS STICKER #1258 CANNOT IDENTIFY

IN CATALOG PLEASE WIRE GIVING COST PRICE IF FOR SALE

STANLEY MARGUS

#1258.

#20

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WESTERN UNION TELEGRAM

W. F. MARSHALL, President

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

SF-1201 (4-00)

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

1961 OCT 19

PFA107 MB089

M SPE072 PD ST PAUL MINN 19 1047A CST

MISS EDITH HALPERT

32 EAST 51 ST NYK

FRAMED WORK WILL BE ACCEPTED

ST PAUL GALLERY.

app
GRAHAM

1014 Madison Avenue, New York 21, N.Y. LEhigh 5-5767
Modern Painting and Sculpture

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 18, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your appraisal of the two O'Keeffe paintings owned by my mother-in-law, Mrs. Frank Altschul. She is most appreciative of your kindness.

With my best regards,

Sincerely yours,



Robert C. Graham

RCG:lg

SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

October 24, 1961

Dear Mrs. Halpert:

Thank you for seeing me two weeks ago in New York and for giving me so much time of your busy day. I enjoyed meeting you and having the opportunity of telling you about the Shaker project. Since then I understand you have met Mrs. Malevsky-Malevitch and talked further about the worm gears. It is extremely generous of you to offer some of them to us and I am writing to ask when it would be convenient for you to have us go to New Town and pick them up. Mrs. Bienecke will lend us her station wagon and we can be sure they will travel safely in that.

I would so love to have you see the Village here and hope you will let me know whenever a convenient time arrives for you to have luncheon or dinner with us and see the buildings.

With many thanks for your interest and with kind regards,

Sincerely yours,
Mrs. Lawrence K. Miller
by *Edith Gregor Halpert*
Secretary
(Dictated but not read)

abm/ec

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, NY

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SHELDON SWOPE ART GALLERY

TERRE HAUTE, INDIANA

TELEPHONE CRAWFORD 2180

Board of Managers
EWING H. MILLER, President
MRS. JOHN C. ROSS, Secretary
MRS. HERMINE COX, Treasurer

FRANCIS W. BILODEAU, Director
MRS. CATHERINE TACKETT, Curator

October 16, 1961

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of the 13th which came today. I had intended to write to you to thank you for giving me so much time the day I came in to see you and for letting me go through the catalogues of Americana. We have had an very busy time here since I returned and only opened the Gallery yesterday. I am sending a copy of our new Bulletin and Calendar which may give you a better picture of what we are and what we are trying to do. Also it will help explain why I have not written the letters I should have in these recent weeks.

Your list came at a very fortunate time for us. I would have written to you today at all events relative to the "Dealers' Choice" exhibition which I am now up to my neck in. I would like to include ten or twelve of the items on your list in this exhibition if we may. The dates of the exhibit are November 19 through the month of December. The price range will be from \$25.00 to \$5,000 with emphasis on the range up to \$2,000. As weight and bulk will be the important factor in the shipping costs we are going to include this first year mainly drawings, prints, watercolors, pastels, etc. and perhaps a few small sculptures and small paintings. Later on we will hope to have larger and more important works. If you will send me a list of from ten to twenty items you would like to have included from your Gallery with a note on price, size, weight, etc. I can let you know right away what we can use. I need to know very soon in order to make the necessary insurance and shipping arrangements. Eastern Express, a local trucking firm will do the job for us a just about cost and that is making the exhibit possible. Some of their top people are members of this Gallery. They have a New York City terminal at 455 West 16th Street. They have set three days, October 30, 31 and November 1st for delivery of material to their terminal. They will bring it out here on the 1st of November or as soon thereafter as they can

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Preliminary Selection List
NEW SHAW EXHIBITION

5/18/61

- 3 -

Paintings (continued)

1940's

35. Renaissance. 1946. Tempera. 30 x 22. (Coll. University of Oklahoma)
Downtown 5722-1 B & W 26
36. Hunger. 1946. Tempera 40 x 26. (Coll. Alabama Polytechnic Institute)
O. Baker 31 B&W 27
37. Nearly Everybody Reads the Bulletin. 1946. Tempera. 22 x 30 (Coll.
Baker 30-32
38. Spring. 1946 (1947) 17 x 30 (Coll. Albright Art Gallery)
Baker 30-216 Tempera on wood
39. Trouble. 1947. 24 x 36. Tempera (Coll.
Baker 328
40. The Violin Player. 1947. 40 x 26 Tempera (Coll. MOMA)
Baker 30-193
41. East 12th Street. 1947. Tempera. 22x 30. (Coll. Mr. and Mrs. Albert
Baker 30-164 Packett, Los Angeles)
42. Bored in the Railway Trestle. 1948. Tempera on Paper or linen on wood.
Baker 3053 (Coll. Smith College)
43. Allegory. 1948. 36 x 48. Tempera (Coll. W. Womer)
Baker 3032
44. Silent Music. 1949. Tempera. 48 x 33 1/2. (Coll. Phillips Gallery)
Baker 3081
45. Nocturne. 1949. Tempera. 27 x 40 (Coll. Governor Nelson A. Rockefeller)
Baker 3076
46. Arch of Triumph. 1947. Tempera. 48 x 36. (Coll. Mr. Leigh Block, Inland Steel Corp.)
Downtown B & W 28
47. New York. 1947. Tempera. 36 x 48. (Coll. Mr. and Mrs. Joseph Shapiro)
Baker 309
48. Truman and Dewey. 1948. Watercolor. 24 1/8 x 37 1/2 (Coll. Music Dealers Service)
Baker 3040
49. My Five. 1949. Tempera. 24 x 30. (Coll. Mr. and Mrs. Edward Koch)
Baker 3086
50. Miners' Vives. 1948. Tempera. 36 x 48. (Coll. Mr. Wright Ledington, Philadelphia
Baker 3270 (Museum))
51. Convention. 1949. Tempera. 30 x 46. (Coll. Mr. and Mrs. George W.M. Brewster,
Baker 4669 53 Sargent Greenway, Brookline, Mass.)

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Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN 11, CONN.

ANDREW CARNDUFF KIRCHIE, DIRECTOR

October 16, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

On December 6th of this year, the Yale University Art Gallery will open an exhibition called, "Contemporary Paintings from 1960-61 New York Gallery Shows."

The exhibition will present a group of between 40 to 50 paintings from shows held in New York area galleries, and, as its title suggests, be an informal, selective précis of the 1960-61 season.

Its purpose is to provide the students of the University and the New Haven public with a first-hand, comparative view of professional developments in this field on an up-to-date basis.

For reasons of space as well as coherence of view, the exhibition will be assembled on a selective basis, offering a choice of work considered outstanding as painting and as statement of interest rather than a comprehensive cross section representing all styles and trends.

After careful comparison of a great many individual works the following pictures have been chosen for the exhibition and, as its director, I would like to ask if you would consider lending them:

Georgia O'Keeffe Two Austrian Copper Roses III Downtown Gallery Show

Abraham Rattner Gargoyle No. 8, Gothic Downtown Gallery Show

The exhibition will take place between December 6 and February 4. For purposes of installation we would wish to call for the painting shortly before November 17th and we would return it soon after the closing date. The Art Gallery would of course meet all costs of transportation and, if you desire, insurance.

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WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE PLessent 2-4678
CABLE ADDRESS: WORCART

October 20, 1961

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

On returning from vacation I discovered that The Art
Institute of Chicago had filled my order for the
Stieglitz portraits of Arthur Dove a second time!

Whereas at first I had too few of these photos, I now
have too many. Since one of the ones I sent to you=
was damaged, I am enclosing a fresh copy of each.

Best regards to you.

Sincerely,

Shirley Errickson

Shirley Errickson
Publicity Director

SE/E
Encs.

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

*rec'd
10/21
go*

October 25, 1961

Mr. Leslie Cheek, Jr.
Virginia Museum of Fine Arts
Boulevard and Grove Avenue
Richmond 20, Virginia

Dear Mr. Cheek:

I hope it is not too late to present these photographs to you. There have been many complications about obtaining the prints which have at last arrived.

The three sculptures are listed below, together with the pertinent data. The bronze is the most recent and as soon as I obtain a title I will supply that information as well.

PIKTA	1959	fiberglass	approx 7" long	\$ 5,000
TORSO	1960	fiberglass	6" high	5,000
Untitled	1960	bronze	8" high	10,000

Those in fiberglass are unique, but the bronze will be cast in an edition of three. One has already been sold and Zajac plans to have another cast available in the very near future.

We have several smaller sculptures by Zajac in the gallery and if you would like to have photographs of these I can forward them to you very shortly. Perhaps you plan to be in New York in the near future. It has been quite a long time since I have had the pleasure of seeing you, and I hope a visit is in the offing. My very best regards.

Sincerely yours,

RCH:ga
enclosures

*P. this
OK now*

October 19, 1961

Mrs. Robert Speier
The Playhouse Gallery
Sharon, Connecticut

Dear Mrs. Speier:

I have just come across a copy of a letter addressed to you by Mr. Foshee on September 23rd inquiring about the Robert Osborn painting POPPIES which was not returned with the others.

Will you please let us know what disposition has been made of this picture.

Sincerely yours,

EGH:gs

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TIME
THE WEEKLY NEWSMAGAZINE

of letter

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20
JUDSON 6-1212
PUBLISHER'S OFFICE

October 19, 1961

Dear Judge Train:

This is in reply to your letter of October 16.

I am sorry to advise that we do not have available black and white reproductions of the painting by Georgia O'Keefe New York Night (1929) which appeared in TIME June 18, 1956.

Permission to reproduce this painting should be obtained from the owner who, at the time the painting appeared in TIME, was The Downtown Gallery, 32 East 51st Street, New York, N.Y.

We regret that we cannot be of help.

Cordially,

Irina Bagration
Irina Bagration
For the Publisher

Judge Russell E. Train
Tax Court of the United States
Washington, D.C.

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See you next time?

MUNSON-WILLIAMS-PROCTOR INSTITUTE

210 CENESSEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
HW 11: 7-0000

October 18, 1961

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

I am happy to let you know that Ben Shahn's serigraph entitled LUTE AND MOLECULES NO. 2 has been acquired from the Purchase Exhibition of Fine Prints for the Hamilton College lending library.

The print is priced at \$75.00 and I am arranging to have a check made out in this amount less 10% and will send it to you as soon as I have it.

The remaining prints, including the one by John Sloan which was sent by mistake will be returned to you shortly.

I am happy to report that the exhibition was most gratifying from the point of view of interest on the part of the students and general public, and because of the number of works bought from the exhibition. Seventeen prints have been acquired from the Gilman L. Sessions fund for the Hamilton College lending library, which was the purpose of the show. Six prints went to private individuals, including a Hamilton student, and six were acquired by Munson-Williams-Proctor Institute for its lending library.

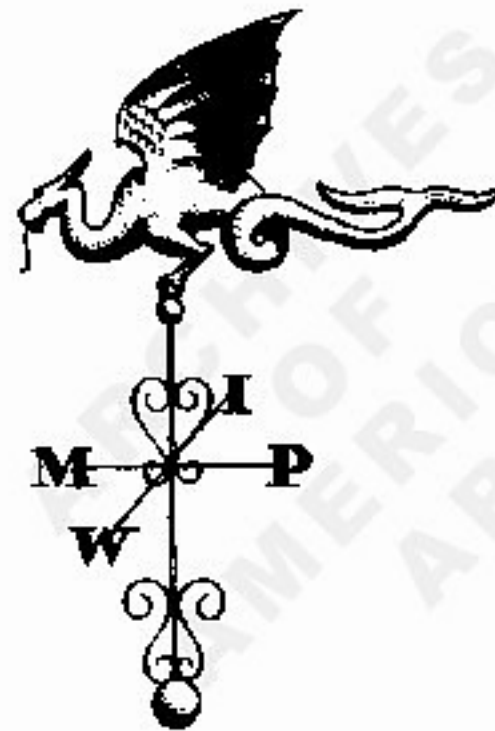
Many thanks for cooperating with us in this project.

Sincerely,

Joseph S. Trovato

Joseph S. Trovato
Assistant to the Director

JST:mcf



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Michener

MIDTOWN GALLERIES

17 EAST 57TH STREET
NEW YORK 22, N. Y.

ALAN D. GRUSKIN, DIRECTOR

PLAZA 8-1900

October 24, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I was out of commission for awhile recently, and have been busy trying to catch up with my work. In going over your letter again of August 21st, I think it calls for a reply.

I find it difficult to reconcile the contents of this letter with your letter of July 11th, and with your original attitude concerning our cooperation.

In the first place, the thought that you might need the aid of another dealer, had never entered my mind. However; galleries do cooperate in such transactions, particularly in the formation of a major collection. When I originally came in to see you about getting some pictures from you for my clients, you were flattering enough to say that, while you didn't work with most dealers, you would be pleased to cooperate with a reputable dealer. You showed me a number of pictures and made a special effort to get me excellent pictures by Marin and Weber. You were kind enough to give me reduced prices on these pictures, not only because I had stressed the fact that this, eventually would be an important public collection, but also because you stated that the artists, or their estates, were in such high tax brackets.

You also showed me some Kuniyoshi's and went to some trouble to have a Kuniyoshi photograph made up for me.

When I mentioned the fact that there were other artists in your group. I also wished to include in the collections, you said you would be glad to show me what was available, when I came in again.

Then on July 11th, on receipt of my check, and my letter suggesting that I would like to come in and see works by Davis, Rattner, Dove and Shahn, you were good enough to write "I am sorry there will be no one in the gallery during the month of August equipped to show paintings. However; I do get down on occasion and for your convenience will be glad to make a special appointment during that month." You suggested that I try to see the Dove show at Worcester and continued "on the other hand I can show you what we

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Artist

October 23, 1961

Mr. J. Socin
23 Charlton Street
New York, New York

Dear Mr. Socin:

Thank you so much for sending me the photographs.

I deeply regret having missed the exhibition, but I was away a good part of the time and was completely tied up when I returned. I still hope to get a chance to see your work in the near future.

Sincerely yours,

EOH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 28, 1961

Mr. Carleton Goff
Chairman, Sculpture Committee
Providence Art Club
11 Thomas Street
Providence 3, Rhode Island

Dear Mr. Goff:

Thank you for your letter.

Much as we would like to cooperate with you none of Jack Zajac's sculptures are priced at \$500 or under. The range is from \$700 to \$10,000. While we have a very small number of his sculptures here at the present time, we expect to have a new consignment from him early in 1962. If the price range does not fit in with your plans - and I am sure his work will be higher in the new group - it might be best to omit him from the exhibition. However I will await your reply and make arrangements accordingly.

Sincerely yours,

EGH:gs

view to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Budget

Preliminary Estimates

Final Estimates

Committee

Co-ordinating meetings

\$ 250

Research

Research director

1,250

Secretarial

1,000

Photographs and slides

1,000

Books

300

Travel

1,000

Display

Installation

1,000

Promotional

Publicity

750

Catalogue

3,000

Book

15,000

TV and radio

Exhibition openings (4)

2,500

Shipping and Crating

Restoration (when necessary)

1,000

Insurance

2,000

\$ 13,050

October 23, 1961

Mr. Henry Dreyfuss
500 Columbia Street
South Pasadena, California

Dear Henry:

I spent considerable time with Andrew Ritchie (who incidentally told me that he saw you in New Haven) and now I can give you a definite report in connection with the marble of the Athena Veletria.

1. He will communicate with the chancellor to ascertain whether the arrangement outlined is feasible, explaining to him that because the new galleries are not equipped for so large a sculpture and since a marble of such antiquity cannot be placed outdoors for any length of time it would be wise to dispose of it.
2. He or the chancellor will have to communicate with the members of the donor's family to obtain permission, suggesting that the funds will be used for other sculptures which will bear the original donor's name to perpetuate the record of his original gift.
3. Andrew believes that a sculpture of this character (and he can supply proof of its authenticity) would bring up to \$100,000. in the current market. I explained that that would be an impossible figure and finally we came down to a maximum of \$75,000. and a minimum of \$50,000., subject of course to the approval of the trustees.
4. He will also ascertain whether it would have to be a transaction in the nature of a direct sale or an exchange of gifts. This technicality can be worked out to everyone's satisfaction. In any event a firm offer of the specified sum would have to be made by the bank when the details are ironed out.
5. The capital is unrelated to the sculpture and will not be included. Andrew agrees that a simple base any height desirable would be preferable.
6. And last but not least I thought I should mention that the agent's fee would be an additional 10%. This could be in the nature of a donation to the Edith Gregor Halpert Foundation. Part of this sum would be given to the University for a post-graduate scholarship for a student in training for curatorial work in an American Museum. The balance will be devoted to some of the other projects in a Mid-Western university.

(more)

Osborn
Clarkson N. Potter, Inc./Publisher

October 27, 1961

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Miss Gruber:

Here is the consignment form sent to Brentano's. They fearfully backed out, so we'll forget the whole thing. Sorry for all the extra trouble - paperwork, phoning, etc.

And it was so nice to work with you on the Osborn party - thanks for all you did to make it such a success. Everyone from the Osborn-Getlein-Potter contingent left in very high spirits, and were most appreciative - even the next morning.

Sincerely,

Janet

Janet Friedman

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350 envs.
to come

October ²⁰ 11, 1961

Rec'd 10/24

Comet Ray
Att: Mr. Sussman
220 E. 23rd Street
New York, New York

Dear Mr. Sussman:

Will you kindly run off, on Number 10 envelopes, three (3) sets of our Publicity stencils? These should be returned to us ready for us to mail out from here as needed. A supply of envelopes accompanies this letter.

I also enclose two changes in Publicity stencils which should be attended to before running the stencils.

Sincerely yours,

Gratia Snider
Secretary

enclosures

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October 25, 1961

Mr. Hans Neumann
Apartado 6337
Caracas, Venezuela

Dear Mr. Neumann:

Your letter of August 16th received here while the gallery was closed for the summer months was inadvertently mislaid.

As you will note in the enclosed catalogue a one-man show of Shahn's work is now current. However, practically all the paintings have been sold, but I am sending you a photograph of one which we withheld from sale and which might be of interest to you. This is painted in black ink so that a photograph should suffice. I am including also two other photographs, and if either picture is of interest to you I will have a color transparency made.

We do not represent Hopper and Bacon. The names of the artists on our roster are printed below, and I will be very glad to send you any further material if you so desire.

Sincerely yours,

EGH:gs
encl: 3 photos
catalogue

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BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING
8TH AVENUE AND 20TH STREET, NORTH
BIRMINGHAM 3, ALABAMA

October 18, 1961

WILLIAM M. SPENDER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The Birmingham Museum of Art has requested the works of art listed below from you for a temporary exhibit to be held on the following dates:

From December 3, 1961

To December 31, 1961

If it is desired that the objects lent be insured by the Museum for the interest of the owner, the value for which each object is to be insured must be set out opposite the description of the item. Insurance provided by the Museum will cover risks of loss or damage occurring only from the time of delivery of the article by the owner or his agent to carrier or other person for transportation to the Museum to the time of receipt of the article by the owner or his representative at the place of return designated by the owner, unless different coverage is expressly specified below.

All articles not scheduled below or for which no insurance values are shown are understood to be at the risk of the owner, and the owner hereby releases the Birmingham Museum of Art from all liability for loss or damage to such articles from any cause.

<u>Article</u>	<u>Insurance Value</u>
"Downfall" by Shahn	\$3200.00
"Acrobats-1946" by M. Weber	11,200.00

THE BIRMINGHAM MUSEUM OF ART

By Richard F. Howard
Director

The Downtown Gallery
Owner or Authorized Agent

Please sign both copies and return both copies to Birmingham Museum of Art; we will sign and return one copy to you.

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DRAWINGS BY BEN SHABIN

THE DEUM, drawings, 1954

Col. Jack Lawrence, 229 E. 52 St, NYC
BROWNSTONE FRONT, 1950

Col. Dartmouth College, Hanover, N. H.
PRIEST AND PROPHET, 1957

Col. Mrs. Jacob M. Kaplan, 53 E. 80 St, NYC
MOSES, 1952

Col. Addison Gallery, Andover, Mass.

As an alternate ask Phil Shahn for his MOSES
PORTRAIT OF OPPENHEIMER, 1954

Col. MOMA 33.55

SECOND ALPHABET, 1954

Col. Joslyn Memorial, Omaha, Neb.

THIRD ALPHABET,

Col. Walter Werner, Redding, Conn.

GIRL JUMPING ROPE, 1942

Col. Jim Selby

SIX, 1952

Col. Mr. Herbert L. Cohen, Greenlee Drive, Parkville 8, Md.

LOUIS ARMSTRONG SINGS, 1956

SAXAPHONIST,

Col. Adolph Green, 211 Central Park West, NYC

SELF PORTRAIT, 1955

Col. MOMA

DANCERS, 1947

Col. Mrs. John Lee Duce, 247 Girard Ave., Hartford, Conn.

STUDY FOR CITY OF DREAMFUL NIGHTS, 1952

Col. Cipe (Golden) Martin, Stony Point, NY

PABLO CASALS

Col. Columbia Recording Co., 700 Seventh Ave. NYC, Bob Cote

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

October 16, 1961


Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I shall probably be in New York Friday, November 10. Whether I come earlier and leave the following Monday night, or whether I arrive that day and stay for the better part of the week remains to be determined but I shall see you.

I never felt more frustrated. I am waiting for the microfilm from Detroit as someone else has the stuff-- is he also writing a book on you? And are you two-timing me? Also, you certainly haven't sent me anything to work with. But some day I dare say I shall have my sources. Seriously, do let me have whatever you possibly can. I know you are very busy and understood that you were at one moment headed for Texas. But that is canceled, is it not, providing you the moment to send all sorts of things to me.

Yours faithfully,


Frederick S. Wight
Director of the Art Galleries

FSW:cf

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DMA

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

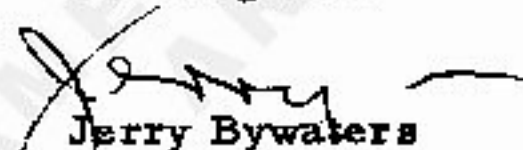
Edith Halpert.....2

eight or ten examples, mostly watercolors, for the exhibit to supplement the list of Marins owned in the region.

I am glad to know the plans on the American museum in Washington are moving along. I know that is one of your principal concerns but I do hope you can remember our museum with a gift sometime.

The American Fortnight is going well. We have had some 45,000 in the last twelve days at our museum with the special "Directions in 20th Century American Painting" exhibit.

Best regards,


Jerry Bywaters
Director

JB:css
Enc.

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POLIER, MIDONICK & ZINSSER

ATTORNEYS AND COUNSELLORS AT LAW

60 EAST 42ND STREET

NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TULIN

MURRAY HILL 7-3677
CABLE: POLMIDARM NEW YORK

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October 20, 1961

Mr. Charles Alan
The Alan Gallery
766 Madison Avenue
New York 21, New York

Re: Art Dealers Association, Inc.

Dear Mr. Alan:

Thank you for your check for \$200, which I have endorsed to Art Dealers Association, Inc. and deposited to that account.

You will be hearing from your volunteer Board of Directors shortly as to the Association's progress.

Please do not hesitate to call me if you have any problems with which we can help you.

Sincerely yours,

MLM:1rm

MILLARD L. MIDONICK

cc: Grace Borgenicht Brandt
Leo Castelli
Andre Emmerich
✓ Edith Gregor Halpert
Dan Rhodes Johnson
Eleanore B. Saldenberg
Robert Samuels, Jr.

Catherine C. Hemenway, Executive Director

When do you go to Honolulu? And how is the Washington project shaping up? And tell us about Max Weber. And mostly about yourself.

We miss you, ever more increasingly, and we all send our mighty and collective affection—

Everett (1900-1980) was a prominent figure in the field of psychology. He was a pioneer in the study of learning and memory, and his work has had a lasting impact on the field. He was also a mentor to many students, and his influence is still felt today.

[illegible]

of time. His interest for American art, though uninterested, is keen. I hope they follow my suggestion and look you up; you will be most surprised to hear what he has done for two months (at the Graydon I think) and recovery at all times, and now gets very accustomed to it. The James family is struggling with bombs and the political situation here seems on the horizon. Still no plans, still going along from month to month given in school. He, I'm already deeply involved in my master's saga across how the children in France can take that brutal punishment they're and is doing remarkably well. Kelly, book-burdened by the French ally side while, as written, continues her studies at the Alliance Française.

October 25, 1961

Miss Paula R. Kloster
Curator and Professor of Art
Arizona State University
Tempe, Arizona

Dear Miss Kloster:

Again I must apologize for not answering more promptly. However since the Metropolitan Museum announced an exhibition of American Folk Art from the Garbisch Collection (National Gallery) there has been such increased interest that I did not dare to commit myself with specific paintings as suggestions until I was certain that they were actually available. Thus a group of photographs is being sent to you under separate cover, together with the relevant information.

Sincerely yours,

RGH:gs

537	-	MT	Demarest	Sub #	350.-
62		V.	Opunuk Basket		240.
957		WC	Frut & Lamer		140.
965		"	Bornative bands		195
181		V.	Print Miami		390
144		WC	Bum 7 over		120

three two seven gallery, inc.

327 STATE STREET
ALBANY, N. Y.

October 17, 1961

Miss Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Miss Halpert:

Would you be kind enough to lend us one or two Ben Shahn prints (framed) for a show we are doing in December? We have every reason to believe from recent requests, that we could sell them for you.

We would appreciate hearing from you on this matter at your earliest convenience.

Very truly yours,

Nancy Liddle

Nancy Liddle

*Pe
Wade No*

CONTEMPORARY

- paintings
- sculpture
- graphics
- drawings
- crafts
- custom framing

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Mr. Jerry Bywaters

pg 2

October 28, 1961

October 28, 1961

P.S. Thanks for sending me a catalogue of "Directions in 20th Century American Painting". Would you be good enough to send one to Stuart Davis at 15 West 67th Street, New York, N. Y., as I think he would like to see himself on the cover. Who doesn't?

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 26, Texas

Dear Jerry:

Do not bother there are many more paintings than I ever dreamed hanging in various parts of Texas - as you will note from the list I am enclosing. In addition I am quite sure that the Houston Museum owns an excellent example and that there must be others which are dear in our old records. In any event you have enough to work with right here.

Now if you will send me a list of the others that you have seen able to obtain we will be in a much better position to supplement the group to really make it a hot exhibition. Some of these may be from private collections, but I will want certain that there will be a few which can be sent directly from the gallery to reduce expense. Don't hesitate to tell me exactly how many you want even if the number seems excessive to you.

The Kuhn photographs arrived yesterday and I had them mailed immediately as you requested, together with the form. We will have the painting ready for shipment on November 7th or earlier if you so desire since we have no intention of showing this rare number to any one else.

I certainly regret not having had the pleasure of seeing more of you during your visit, but as you gathered I am sure, the gallery was a madhouse. And I sure was done in in Texas with about nine hours of sleep in seventy-two hours. What really grips me is that I missed seeing your exhibition while I was in Dallas, but some day I will take me a real trip and look about the state in slow tempo.

Best regards, and I hope you have great success with your collectors' exhibition. I hope too that you can realize the money for the Kuhn as it is about the only figure painting available now and at an extraordinary price, plus a very top quality.

Sincerely yours,

RGH:gs enclosure

(over) - 100-100000

waterproofs

October 24, 1968

Brooks Memorial Gallery
Overton Park
Memphis, Tennessee

1 painting by Carroll Clokey — "GOOD FRIDAY"
medium — Tempora
Collection of Mrs. Byard Hoppin

Please return this painting to Mrs. Byard Hoppin
at Curriant Road, Newtown, Connecticut

Please send receipt of shipment of this painting
directly to Mrs. Hoppin.

*Hahn Brown
R. H. Brown*

rise to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 28, 1961

Mr. J. Watson Webb, Jr., President
Shelburne Museum
Shelburne, Vermont

Dear Mr. Webb:

Thank you for your patience. Our check for the balance due you is now being sent with a copy of this letter to Mrs. Schoonover.

I know you will be pleased to learn that we sold one of the John Marin watercolors and that the Walt Kuhn was reproduced in The New York Times. However, I was loath to part with any of the paintings as I still have a very sentimental attachment to them. But I am quite sure that I will dispose of these in time to other museums. Meanwhile I am enjoying them immensely.

I received a card of acceptance not very long ago from Sterling and am very pleased that the Apothecary Shop will have the Shaker bottles and contents on display. The original village in Hancock which has been converted to a Shaker museum has accepted the other material and I am happy that it will serve an excellent purpose there. Meanwhile I have arranged to give my modern collection to the Corcoran Gallery in Washington and I am enjoying a sense of greater freedom with fewer possessions.

In going through the Folk Art material, I wondered whether you are planning to continue collecting in that field. If you are I will certainly want to offer any important new purchases to you as I had done in the past with your mother - naturally concentrating on sculpture or paintings which would be an addition to what is already the most important collection of its kind. Incidentally the Metropolitan Museum plans to open a large exhibition of American Folk Art on or about November 17th - all borrowed from the Garbisch Collection in the National Gallery. You might find it interesting to see this collection if you are in New York.

And when you are in the neighborhood won't you come in to say hello? And again I want to tell you how much I want to be of help in any way possible. Please don't hesitate to call on me. Best regards.

Sincerely yours,

EH:gscc Mrs. Schoonover

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JOHN SHAWN DRAWINGS

	<u>PRICE</u>
IN THE HOSPITAL	350.
THE SCIENTIST	350.
KUDOTAMA AND DAUGHTER	350.
THE BEAST	650.
THE NET	350.
PORT OF DEPARTURE	650.

Have there been
any papers for
Park

YLS 10/19/61
LH

October 19, 1961

Mrs. Ralph Freid
Care of Park Synagogue
3000 Mayfield Road
Cleveland 22, Ohio

Dear Mrs. Freid:

All work consigned to the Park Synagogue was returned to me today except William Scoville's **MOTHER AND CHILD** and Ben Shahn's **SONG OF DECEMERS**. May we please know the disposition of these two works?

We hope your exhibition was a great success.

With all good wishes, I am

Yours sincerely,

Rufus Foshen
Assistant Director

RFF:ms

October 19, 1961

Mr. Richard Hirsch, Director
 Allentown Art Museum
 Fifth and Court Streets
 Allentown, Pennsylvania

Dear Mr. Hirsch:

I have just looked up our records and find that the two pictures you want so "desperately" are in the following collections. They were sold a good many years ago and Bill Lane must have had some old records if that is where you learned that the paintings are still the property of Charles Sheeler on consignment to The Doughton Gallery.

MANCHESTER, 1949, belongs to the Baltimore Museum (the Edward Gallagher Collection)

CONFERENCE, 1954, belongs to the William Rockhill Nelson Gallery

No doubt both museums will be glad to make the loan.

As for my personal collection I am in a very bad spot at the moment since I have just recently promised all the paintings and sculptures I own to the Corcoran Gallery. I insisted on having a committee or rather specifically Bartlett Hayes make the actual selection as I do not want to impose my taste on any institution. If by any chance Bart Hayes can take the time to go over the material very shortly I can lend the following:

THE YELLOW WALL, 1946, tempera

EPHRATA #2, 1934, tempera

VIEW OF CENTRAL PARK #2, 1932, conte

KITCHEN, GOVERNOR'S PALACE #2, conte

The latter two, both conte crayon drawings, cannot be shipped in accordance with an agreement we made with the artist who will not have any of his conte crayon drawings sent by express or by truck. If someone from Allentown would consider coming to New York and transporting them by hand this would by-pass the ruling. No doubt there is someone who motors in this direction occasionally or travels via plane.

(more)

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Art Dealers Association, Inc.

MEMORANDUM - page 2

10-27-61

We are drafting a proposed Code of Ethics for Art Dealers for your suggestions and approval.

A printed contract form for use by any member galleries who wish, will set forth the generally useful and fair terms of exclusive gallery-artist relationship. It will be similar in usefulness to the New York Real Estate Board Standard Form of Lease, and will indicate that it is a Standard Form of Gallery-Artist Agreement of the Art Dealers Association, Inc. Blank spaces will permit individual modifications suiting particular requirements.

We are exploring voluntary group insurance against fire, theft and other risks, to be placed with Lloyds of London. For any member who may wish to avail himself or herself of such group insurance, there will be estimated premium savings of 20 to 25 per cent.

We are exploring bulk advertising rates.

We are furthering rebuttal of public statements incorrectly portraying art and art dealers. We will encourage positive and constructive viewpoints toward artists and art dealers.

We are considering an Authentications Committee which will be able to establish voluntary panel of arbitrators who will render awards concerning authentication when requested.

We are considering the problem of establishing standards of service for the purpose of making valuations available for tax and insurance problems.

We will shortly submit for your approval a seal or insignia which can be displayed by members of this Association in their places of business, and on their stationery and literature, on a discretionary basis.

We are considering various other projects.

We have been operating without paid staff since July 1st, so that our operating costs currently are nominal.

Please call or write any of us or our attorney, Millard L. Midonick (MU 7-3577, 60 East 42nd Street, New York City 17), for any priority ideas to which you may wish us to address ourselves sooner than the first membership meeting to be set in a month or so. Or, let us know that you wish to help the Board personally on any project, and if you wish to receive notices of Board meetings.

are hopeful that it may have showings in India, Israel and Japan as well, since these three countries have not previously had an opportunity to exhibit Shahn's work. Your loans would be returned to you in October 1963.

In the hope you will be willing to grant this request, I am enclosing our Loan Agreement Form in duplicate, of which the original should be completed and returned to this office, and the duplicate retained for your records. The Museum will assume all responsibility for costs of packing and transportation and will insure your loan from wall-to-wall under its regular fine-arts policy at the value you specify. Expert supervision of packing and installation is assured for each of the showings.

We plan to collect all works at Santini Brothers Warehouse, 447 West 49th Street, New York 19, New York on or before October 31, 1961. If these loans are agreeable to you, our Registrar would then be in touch with you to arrange a convenient time for collecting them and delivering them to the warehouse.

We are deeply grateful for your continued cooperation with us in making this important international presentation of Ben Shahn's work possible.

Sincerely,



Waldo Rasmussen
Associate Director
International Circulating
Exhibitions

Enclosures:

12 Loan Agreement Forms in duplicate.

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October 20, 1961

Mrs. Harold Schmitzer
2121 S. W. 15th Avenue
Portland, Oregon

Dear Mrs. Schmitzer:

Please forgive me for not having answered you earlier, but I have been away from the gallery intermittently since your letter arrived. As a matter of fact I have just returned from a trip to Dallas.

Of course I would be very glad to help you, but it would be important for me to obtain from you more specific data in connection with your project. I gather from what you wrote that you and Mrs. Brigham are planning to open a commercial gallery, although you do not state this as a fact, nor do you specify that this gallery would be devoted to the work of American artists of any specific period or esthetic direction - whether it would be an open gallery or in a residence. There is no indication either as to when your project will materialize.

Thus I would suggest that you write me more directly, or if possible it would be much more advantageous if either you or your associate would come to New York in the near future to discuss the matter personally. You may choose either of the alternatives and I will be glad to be of assistance. I would also like to know incidentally which of the artists in your 1959 exhibition are still working in your territory without any gallery association in New York or elsewhere.

May I hear from you?

Sincerely yours,

EGH:gn

7 de

October 25, 1961

Mrs. Edward Marcus
The Dallas Museum for Contemporary Arts
3415 Cedar Springs Road
Dallas 19, Texas

Dear Mrs. Marcus:

The O'Keeffe and Marin oils were returned to us on October 23rd, 1961, in good order.

May we please know the disposition of Ben Shahn's drawing entitled TROVELED MAN which was not returned?

With all good wishes, I am

Yours sincerely

Rufus Foshee
Assistant Director

RF:gs

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October 17, 1961

Mr. Jerome L. Fox
3535 Evergreen Drive
Palo Alto, California

Dear Mr. Fox:

Thank you for your card.

We are happy to place your name on our mailing list, and
you will receive each of our catalogues as it is published.

Sincerely yours,

Gratia Snider
Secretary

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

17 October 1961

The Downtown Gallery
32 East 51st Street
New York 22, New York

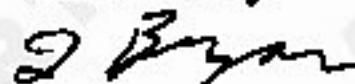
Dear sirs

I have become very interested in the work of Ben Shahn over the last year, and I am trying to find out where any of his works are displayed. The only painting of his I have seen as yet is "Composition for Clarinets and Tin Horn" at the Detroit Institute of Arts.

However, I understand that he has been associated with your gallery from the beginning of his career, and I would like to know if you have any of his works displayed. I will be in New York during the Thanksgiving weekend, and I would very much like to see them if The Downtown Gallery is open any of those days.

Also, could you tell me if any large, color reproductions have been made of his paintings. And, if so, where I might be able to obtain copies. Thank you for your trouble.

Sincerely



J. Bryan

B-43 Mass. Hall
Harvard University
Cambridge 38, Mass.

10/16/61

Mr. Edward Black
15320 Miller Road
Oak Park, Michigan

called at the suggestion of Mr. Bruce
Somerville re: a Max Weber gouache called
THE BATHERS, 1910 about 18 x 30 - the subject
is 5 male figures. He said he would call
again about Thursday or Friday. He wants
the ptg. authenticated and I suggested
that it could not be done on the phone he
would have to bring the ptg in, however he
said he would call again.

ig

October 19, 1961

Mr. Wilbur W. West, Head
Art Department
Cornell College
Mount Vernon, Iowa

Dear Mr. West:

I am so sorry that there has been some difficulty in connection with your efforts in obtaining material from us for your projected exhibition.

I have been away so much of the time that I missed many of the messages. However I do want to cooperate in this exhibition as I have had the pleasure of meeting Dr. Christ-Janer and have known his brother Albert for a good many years. Under separate cover I am sending you a list for consideration. Of course it would be most helpful if you could arrange to come to town to make a personal selection, or as an alternate suggestion have Albert Christ-Janer come by to work with me after you check the tentative list.

Sincerely yours,

EGH:gs

October 26, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. F. E. M. Robinson
642 Crescent Valley Drive
Corvallis, Oregon

Dear Mr. Robinson:

I was most interested in receiving your letter and the enclosed slide. This is my first acquaintance with Steichen's work in the painting medium.

Because his work in this medium is unknown not only to me, but to the so-called art world per se I am sure that it would not be possible for any of us to determine a valuation on the painting you own. Unless the artist (and certainly one who is not a young beginner) is known to the public there is no market value and such a value cannot be established.

If you would like to send it on to me, bearing the cost of shipping and insurance, I will try to get in touch with Edward Steichen whom I have known for a great many years but who has never mentioned his painting to me. Perhaps he has some others in his possession that I can see and perhaps we can discuss the matter and get some ideas jointly.

Please let me know what you plan to do.

Sincerely yours,

EOH:ge

DAVISON ART CENTER
WESLEYAN UNIVERSITY
MIDDLETOWN, CONNECTICUT

*These
are the
2*

October 23, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I understand that Trinity College is
borrowing a collection of Robert Osborn
drawings for exhibit from the middle of
February through March, 1962. Would there
be any chance of our having it for two or
three weeks after that date? Would you
mind telling us the number of ~~paintings~~ *items*
size, exhibition space needed, and any
other pertinent details?

Sincerely yours,

Samuel M. Green

Samuel M. Green, Chairman
Department of Art

SMG:jh

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*Cms.
Sept 23*

October 28, 1961

Mr. H. F. Simpson
Chase Manhattan Bank
One Chase Manhattan Plaza
New York 5, New York

Dear Mr. Simpson:

As we are now preparing a catalogue for the one-man show of paintings by Tseng Yu-ko I am very eager to know when we can expect a decision regarding her paintings as well as those by Ben Shahn which had been sent out to the Chase Manhattan Bank in Great Neck.

Won't you please let me know at your convenience?

Sincerely yours,

RCH:gs

S H E L B U R N E



M U S E U M

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

Burlington, UNiversity 2-9646

Office of the Director

PK
write
Thank you very much

October 18, 1961

Mrs. Edith Gregor Halpert
Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Many thanks for having offered to help Miss Barbara Steen by seeing her. Barbara has taken a position with J. Walter Thompson in New York. Although she would have preferred something in the Museum line, she is grateful for the work and feels the experience in advertising will be of benefit to her. She is working on the Chesterfield account and finds an occasional trip to Shelburne a welcome relief from the haze of high-powered superlatives. I know that Barbara appreciates your offer to give her some of your valuable time, and I am sure if you ever meet her you will find Barbara exemplifies every word of our praise..

In case you haven't heard, our latest publication to be released is DECOYS AT SHELBURNE MUSEUM, co-authored by David S. Webster and William Kehoe. So far the reception of the book has been gratifying. I know that you have a special interest in decoys, having read your paper DECOY BIRDS.

No sooner had the Kuhn left the Webb Gallery than it appeared in print, which is a healthy sign of recognition. Hope your exhibition was a tremendous success. With every kind wish,

Sincerely yours,

Bradley Smith

Bradley Smith
Ass't to the Director

BS:gks

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- (2) To build the pride of Colby's immediate circle of alumni, students and other friends in the work of the College's art department.
- (3) To give Maine residents a deeper knowledge of America's art related to and produced by the State of Maine.
- (4) To create interest in the College at a state and national level through exhibitions, a book, magazine, newspapers, articles, television and radio publicity.
- (5) To interest a potential audience not yet familiar with Colby College.

Organization for accomplishing the Exhibition

A general committee selected by the Friends of Art at Colby will inaugurate the theme and make plans for the carrying out of the exhibition. The work of carrying through the exhibition falls into two committee categories -- The Committee of Selection, comprising specialists in various fields of American art, and a Committee of Advisory Sponsors, comprising planning and promotional experts to arrange the greatest possible and most advantageous projection of the exhibition.

October 24, 1961

Mr. Robert Kirtland
4227 Ballerue Road
Toledo 13, Ohio

Dear Mr. Kirtland:

Forgive me for not having answered your letter sooner. However I have been traveling on a lecture tour and this is my first opportunity to attend to the matter.

Indeed I shall be very glad to accept on consignment the painting about the Blade. Although I never saw the original, I have in my files a record of this very fine painting which is very similar to one I sold for a price considerably below the current figure. Before I could set a definite price I would have to see the condition of the painting. However I can give you an estimated figure based on the painting being in good condition - no cracks, scratches or tears. The tentative figure would be less a commission of

Or if you prefer I would make you an outright purchase offer when the picture arrives, making an immediate payment.

Yes, we have placed a good many paintings by William Barnett in museums and private collections throughout the country since our initial exhibition in 1938 after I had accumulated a large enough group for the occasion. It was an exciting experience to rediscover this important artist and to have his name added to the list of major painters of the 19th century.

I look forward to hearing from you in the near future. A return envelope is enclosed for your convenience.

Sincerely yours,

RBH:gs enclosure

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Mr. Frederick S. Wight

pg 2

October 19, 1961

(as a matter of fact I think I will telephone Richardson tomorrow)
and a whole bunch of papers within the next ten days.

As ever,

EGH:gs

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Telegram (full rate) sent 10/20/61 to:

Stanley Marcus
Neiman-Marcus
Dallas 4, Texas

FORMAL ROOSTER 20 IN CATALOGUE NOT FOR SALE.

Edith Halpert

THE *Saint Paul Gallery* AND SCHOOL OF ART

476 SUMMIT AVENUE
SAINT PAUL 2, MINNESOTA

MALCOLM E. LEIN, DIRECTOR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

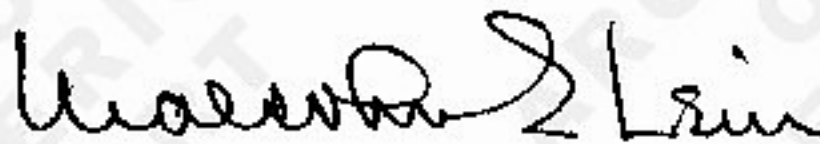
Thank you for your letter with reference to our current Collector's Choice Exhibition.

While in New York I missed you when I stopped at your Gallery and had expected to get back again in order to discuss the proposed exhibition with you and to request the loan of some appropriate pieces from your gallery. My time in New York was cut unexpectedly short with the result that I failed to contact you about the show. It was an unintentional error on my part for which the exhibition must suffer by an omission of examples of the excellent work represented in your gallery.

This particular exhibition is the first of this nature. I hope very much, however, that we shall undertake this kind of a show at regular intervals in the future.

I appreciate your writing and shall look forward to seeing you when next I am in New York.

Sincerely,



Malcolm E. Lein
Director

28 April
1961

Mount Holyoke College

South Hadley, Massachusetts

125th Anniversary — Special Events

October 23, 1961

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Beginning April 9, 1962 Mount Holyoke will have the first major celebration of the 125th anniversary of its founding. We are planning a festival of art, and as the first event an exhibit of the paintings and sculpture of prominent American women artists beginning with Mary Cassatt.

Of course we are eager to have the works of Georgia O'Keeffe. Therefore I am writing you in the hope that you will be able to tell us in whose collections we will find the outstanding examples of her paintings, because we hope to ask the owners to allow us to borrow them for the exhibit. We should be most grateful to you for any suggestions you may have.

You may remember that I am the Mount Holyoke person who drops in fairly frequently to look at Georgia O'Keeffe's. I still have not given up the hope of owning one of her paintings some day and so you will continue to see me.

It happened that I was in Washington when the announcement was made of your marvelous donation to the Corcoran. In my opinion this is one of the finest ideas I have heard in many a year and we should all be most grateful to you.

Sincerely,



Victoria Schuck
Professor and Chairman,
125th Anniversary -
Special Events



125
YEARS
of higher education
for women

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

October 28, 1961

Mr. Edward Black
15320 Miller Road
Oak Park, Michigan

Dear Mr. Black:

We are now ready to ship the Ben Shahn watercolor CERVANTES and would appreciate your covering this with your insurance policy. As soon as we hear that this had been done we will make shipment to you.

Thank you.

Sincerely yours,

Irene Gruber
Irene Gruber

ig

31 Oct 61

As of this date the above watercolor "CERVANTES" has been covered with my insurance.

Please ship at your earliest convenience.

Thank you.

E. Black

P.S. Please forward information regarding other Shahn that I called about.

E.

**ADVISORY COMMITTEE FOR SELECTION OF
EXHIBITION - "IMAGE OF MAINE"**

Jere Abbott - Dexter, Maine
Mr. Allen - F. O. Bailey Company
A. M. Adler - H & A Galleries
Martha Alden - Director, MFA
John Baur - Whitney Museum
Philip Bean - Bowdoin College Art Dept.
Mildred Burrage - Wiscasset, Me.
J. M. Carpenter - Colby Art Dept.
W. W. Cummings - Skowhegan, Maine
Louisa Dresser - Worcester Museum
William Gerds - Newark Museum
G. Green - Wesleyan Art Dept.
H. B. Hale - Metropolitan Museum
E. Halpert - Downtown Gallery
B. H. Hayes - Andover Art Dept.
H. Hirashi - H & A Gallery
F. Hefner - Director, Widener Library, Harvard College
Albert T. Gardner - Metropolitan Museum
D. Huntington - Smith College Art Dept.
Thomas Keesee - Portland, Me.
E. Jette, Schoe, Maine.
Louis Jones - Cooperstown, Museum
Maxim Karelitz - Newport, R.I.
Hina Little - Newport, R.I.

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October 24, 1961

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Mr. Archibald C. Edwards
217 Fidelity National Building
Oklahoma City 2, Oklahoma

Dear Mr. Edwards:

I am so sorry to be so late in my reply to your letter.

We have not had a one-man show of John Marin's work at this gallery for about a year and a half. There have however been several large exhibitions in major museums, and a good many of the paintings were borrowed from us, but I cannot find an appropriate catalogue to send you as the latter are large and all-inclusive with loans from a great many institutions.

For your information Marin's watercolors range from \$1800 to about \$7500. Unfortunately we have none of the small examples available any longer.

When you are next in New York I hope you will come in to see our inclusive selection.

Sincerely yours,

KDH:gs

BOB -

Mr. Keith H. Baker
PO Box 1276
Oshkosh, Wis.

wants photos of small Davis oil, Marin
w/c's and also Marin oils you feel are
good (!). Requests that we indicate
predominant colors in Marin w/c photos.

10/23

gs

Seattle World's Fair

October 25, 1961

Mr. Jack Lawrence
229 East 52nd Street
New York, New York

Dear Mr. Lawrence:

I am writing at the suggestion of Edith Halpert to request the loan of the fine Ben Shahn painting, The Physicist, for the Seattle World's Fair Exhibition of contemporary art. The enclosure from a recent New York Times article will give you some idea of the scope and character of the Century 21 Exposition. I am organizing an exhibition of American painting and sculpture since 1950, representing some sixty artists, and it will form part of a vast panorama of European and American contemporary art. The show opens in Seattle on April 21, 1962, and terminates there on Labor Day. By special arrangement with the Fair authorities we have been permitted to take the exhibition for a further month here at the new Rose Art Museum of Brandeis University. Therefore, I am asking for the loan of your painting through the month of October, 1962.

The art exhibitions will be housed in a specially built art gallery in Seattle. Both at Seattle and at Brandeis normal museum procedures will be strictly adhered to with regard to handling and installation. I can assure you that we shall take every possible precaution to see that your work is handled with due care.

If you agree to the loan, will you be good enough to complete and sign the enclosed loan forms and return them to me for our various records.

I am certain this large and brilliant Shahn will add immeasurably to the exhibition and will, in fact, be one of the key works in the show.

May I thank you in advance for your consideration of this request.

Yours sincerely,

SH:cr

Sam Hunter

cc: Mrs. Edith Halpert

P.S. Earlier we had received loan forms from the Downtown Gallery for the Physicist, but since you have acquired the painting it will be necessary for you to authorize its loan.

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October 21, 1961

Mr. Joseph G. Butler, Director
Butler Art Institute
524 Wick Avenue
Youngstown, Ohio

Dear Mr. Butler:

We are ready to ship the Dove painting ICE AND CLOUDS and would like you to put this on your policy before we make shipment. As soon as we hear from you, we will follow through.

Thank you for your prompt attention.

Sincerely yours,

Irene Gruber
Bookkeeper

ig

1950's (continued)

Study for Goyescas. 1956.
Watercolor. 25 1/2 x 30"

Helix and Crystal. 1957.
Tempera on wood. 53 x 30"

Inte #1. 1957.
Gouache. 25 1/2 x 39"

Inte and Molecules. 1958.
Gouache. 27 x 40 1/2"

Parable. 1958.
Oil on canvas. 48 x 37 3/4"

Cat's Cradle in Blue. 1959.
Tempera on canvas. 40 x 26"

When the Morning Star 1953

1960's

From That Day On. 1960.
Tempera. 72 x 36"

We Did Not Know What Happened To Us. 1960.
Tempera on gesso panel. 48 x 72"

PENDING

Contemporary American Sculpture. 1939-40
Tempera on paper. 21 1/4 x 30 1/4"

Allegory. 1948.
Tempera. 36 x 48"

Minor's Wife. 1948.
Tempera on wood.

When the Saints... 1956.
Tempera. 53 x 30"

NOT AVAILABLE (Prior commitments, too fragile etc.)

Border Illustration for the Haggadah. 1931.
11 3/4 x 8 1/2"

Scott's Run, West Virginia. 1937.
Tempera. 28 1/2 x 26"

Mr. M. J. Stewart
Wilton, Connecticut

Mr. and Mrs. Joseph Strick
Los Angeles, California

Mrs. Lloyd B. Wescott
Rossmont, New Jersey

Mr. and Mrs. A. Leon Ferguson
Iarchmont, New York

Manson-Williams-Prector Inst.
Utica, New York

Pennsylvania Academy of the
Fine Arts
Philadelphia, Pennsylvania

Mr. James A. Michener, Pres.
The Michener Foundation

The Downtown Gallery
New York, New York

Mrs. Edith Greger Halpert
The Downtown Gallery
New York, New York

Mr. W. Bonar (no reply)

Philadelphia Museum of Art
Philadelphia, Pennsylvania

Mr. Fred Friendly
Riverdale, New York

The Jewish Museum
New York, New York

Whitney Museum of American Art

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October 16, 1961

Time Magazine
9 Rockefeller Plaza
New York, New York

Dear Sirs:

St. Albans School for Boys, operated by the Washington Cathedral as a private non-profit secondary school located in Washington, D.C., is publishing a book on the work of the late Pinckney Trapier, an alumnus of the school. The publication will contain drawings by Mr. Trapier of the cities of America. A preface is being written by Mr. H. Lester Cooke of the National Gallery. It is our plan to include in that preface reproductions of the work of certain other representative artists.

In this connection as a member of the Governing Board of St. Albans School, charged with the responsibility of the publication in question, I hereby request on behalf of the school a glossy black and white photograph (and permission to reproduce the same as hereinbefore outlined) of the picture entitled "New York 1929" by Georgia O'Keeffe. Please send the photograph and requisite permission to:

Mr. Kurt Wiener
H.K. Press
5431 Georgia Avenue
Washington 11, D.C.

Please accept my gratitude for your cooperation and assistance in this regard.

Sincerely yours,

Russell E. Train
Judge

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File

Mrs. Leonard M. Asher
12921 Marlboro
Los Angeles 49, California

10/20/61

Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Mrs. Halpert,

Would you kindly send me one of the Ben Shahn silk screen posters to STOP Nuclear Testing? I enclose a blank check that you may fill out to the amount necessary for cost and to send it airmail. A friend of mine recently received one and the mailing tube was badly bent when it arrived and the poster damaged so if you have a heavier tube I would appreciate it. If not, perhaps just sending it by air may preclude any damage.

Thank you very much.

Betty M. Asher
(Mrs. Leonard M. Asher)

October 23, 1961

Mrs. Robin Olds
2812 P Street, N.W.
Washington 7, D. C.

Dear Mrs. Olds:

Thank you for the check which is credited on the enclosed invoice.

When you come in - and I look forward to your visit - I shall be glad to show you some of the other paintings by Zorach in the event you wish to make an exchange. We certainly want to make you happy with your choice and will be glad to send one or two other Zorach watercolors for your consideration if you should desire to make such an exchange.

Sincerely yours,

EGH:gs
enclosures

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JOHN S. NEWBERRY

680 MADISON AVENUE

NEW YORK 21, N.Y.

28 October 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of October 23rd, which I found here upon my return from Europe this week.

With regard to the water color of YELLOW PEARS by Charles Demuth, which you purchased from me last Spring and which is unsigned and undated, I wish to advise you that I originally purchased this work from the Kraushaar Gallery. It was exhibited in one of the circulating exhibitions of the Museum of Modern Art and has also been several times shown at the Detroit Institute of Arts. Both of these institutions will, I am certain, be able to furnish you with detailed information about this work which, unfortunately, I do not have at hand at just this moment. I will, however, be pleased to send you whatever additional details I am unable to unearth when I have had an opportunity to go through my files. I hope that what I have supplied you will be of help.

Sincerely yours,

John S. Newberry

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Thomas Cole

William M. Prior

William Jennys -

John Mason Furness -

Alvin Fisher -

Thomas Doughty -

Robert B. Gifford -

Martin J. Heade -

J. B. Seard -

Thomas H. Hinckley

Winslow Homer

Eastman Johnson -

Weber

William Page -

Elihu Vedder -

John LaFarge -

Abbott Thayer -

Edwin Warren Marble -

Mary Coburn Weston

J. J. Henniking

J. Frank Currier

Childs Nassau -

Charles Hawthorne

Farnsworth Museum

Portrait of John Vinal,
Brooklyn Museum.

Indians at Camden Harbor,
Newark Museum.

Mount Desert Light, Newark Museum.

Mount Desert (Art Across American
Catalogue) - Hudson River Museum.

Maine Klms.

The Letter,
Karolik Collection, Boston Museum.

Gardiner Family Portrait,
Wiscasset, Maine.

Study for Mural,
Bowdoin Collection,
Brunswick, Maine.

Water Colors, Bar Harbor, Maine
Collection Henry LaFarge; Studies
for Bowdoin Mural.

Studies for Bowdoin Mural,
Brunswick, Maine.

Shewhagen, Maine

Boats in Maine (Painted at Bar
Harbor).

Sept. 22, 1961

MRS. JOHN ALFRED COOK
130 EAST END AVENUE
NEW YORK 26, NEW YORK

Dear Edith-

Enclosed is an informal memo you requested to remind you of the paintings we have acquired from you and which should be revalued for insurance purposes. Will you be good enough to let us have this reappraised at your early convenience? (The newspaper stories of thefts are in my mind!)

It was good to see you looking so well the other day. Our best to you.

Margaret Cook

Boston
MUSEUM OF FINE ARTS

Downtown Gallery
32 East 51st Street
New York, N.Y.

Boston, Massachusetts

October 27, 1961

On behalf of the Museum of Fine Arts the undersigned begs to acknowledge receipt, subject to the conditions printed on the back hereof, of the objects listed below which you have offered for sale to the Museum. This offer will be submitted to the Committee on the Museum at its next meeting and you will be informed of the Committee's action.

David B. Pratt
Registrar of the Museum

TWO WATERCOLORS (framed & glazed):

JOHN MARIN - Clouds & Mountains at Kufstein \$ 3,800.
Tyrol Series, 1910

JOHN MARIN - Grotch Island, Maine, 1924 3,000.

Prior to publishing information regarding sales transactions, recorders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Works by Max Weber

*Irish Heritage
Foundation*

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* PHOTO NUMBER

RABBI WITH PURPLE HAT, 1958

26-280

Col. Gallop

IMAGINATIVE PORTRAIT, 1956

20-982

Col. Erpf

INTERIOR WITH NUDE, 1956

22-105

Col. Tarleau

STILL LIFE WITH YELLOW PITCHER, 1955

21-890

TWO FRIENDS, 1955

21-682

Col. Bachner

AT THE EASEL, 1955

22-104

Col. Mandelbaum

THE FAMILY, 1911

26-522

Col. Friedland

SORCIST AT WANAMAKERS (The Singer), 1910

26-638

OILS

READING ROOM, 1939

21-585

Col. Goldstone

BATHERS, 1930

22-795

Col. Lichtenstein

THREE JUGS, 1929

Col. Duncan Phillips

STILL LIFE WITH LOAF, 1925

Sunami (no number)

Col. Museum of Modern Art

* All photographs are by Oliver Baker Studios unless otherwise noted.

October 24, 1961

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Miss Jean C. Harris, Chairman
Mount Holyoke Friends of Art
Mount Holyoke College
South Hadley, Massachusetts

Dear Miss Harris:

Your letter addressed to Georgia O'Keeffe was referred to us as her agents.

Although she did not indicate her wishes in the matter I am sure that we can help you in connection with your anniversary exhibition. Shortly I will send you titles of paintings suggested and owned by public institutions or private collectors so that you may have an opportunity of ascertaining which of these are available.

Sincerely yours,

EOH:ga

October 19, 1961

Mr. David Solinger
Solinger and Gordon
250 Park Avenue
New York 17, New York

Dear David:

I have been following through on your problem and after talking with Leon Kroll who is a real specialist in relation to all the societies arrived at the same conclusion that your best bet is to call the National Society of Mural Painters at 1083 Fifth Avenue and ask them to suggest someone to represent the artist as a witness. He felt that Artists Equity should get into the act as well. In addition he mentioned that there has been a precedent which ended up with a judgment against the architect or firm for full payment, not only for the sketch but for the entire commission. The name of the artist was Claggett Wilson. Again the National Society of Mural Painters can furnish all the details.

Many years ago I was told by Judge Grossman of House, Grossman and Vorhans never to appear as a witness because I would make a very poor one and would never get the sympathy of the jurists. Besides I am dreadfully tired and tied up in many knots. However I do want to be of help to you and if these suggestions are not effective don't hesitate to call on me.

Best regards.

Sincerely yours,

RDH:ge

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. JAMES JARDINE
4334 P St. NW
WASHINGTON 7, D.C.

Lecture
Newspaper Workers Club
TWENTIETH CENTURY CLUB
WASHINGTON, D. C.

October 20, 1961.

Dear Mrs. Halpert:

Thank you for your letter of
September 15.

Since our exchange of letters our Art Section program for the year has been pretty well blocked out. March would seem to be the ideal month from our viewpoint if you are going to be able to come to us this year. We would do our very best to meet your possible dates. Tentatively, we have available the main auditorium at the Y. W. C. A. where we hold many of our meetings for March 13 and March 29. If by that time we have become "Friends of the Corcoran" we of course could make use of the auditorium there in which case the dates could be more elastic. Any day of the week beginning March 26 would probably be feasible for us in that case.

I have lately read "Proud Possessors" and noted with interest mention of your influence with several of the collectors dealt with in the fascinating book.

I do hope plans can be worked out for your talk in March.

Sincerely,

Shady C. Jardine

Chairman

5/12/63

Preliminary Selection List

NEW SHAWN TERMINATION

Relatives

1930's

- X 1. Border Illustration for the Haggadah. 1931. (Check Coll: Jewish Museum)
S-7109 (Size: ab. 11 3/4 x 8 1/2)
2. Walker Evans. 1931. watercolor. (Coll.: Walker Evans)
- X 3. Bartolomeo Vanzetti and Nicola Sacco. 1931-2. Tempera on paper on composition board. 10 1/2 x 14 1/2. (Coll. MMA) S-836
4. Demonstration in Paris (Sacco-Vanzetti). 1932. Gouache. (Coll. Mr. Elmer Rice) Shahn neg. A-3
5. Vanzetti and Sacco and Their Guards. 1932. Gouache. (Coll. Miss Patricia Healey)
6. Rooney and His Garden, J. D. Heishan. 1933. Gouache. (Coll. the artist)
7. Prohibition Era - Mural project for Central Park Casino. 1933-34. Tempera (Coll. Museum of the City of New York) (Size: ab. 16 x 31)
8. Scott's Run, West Virginia. 1937. Tempera. (Coll. Whitney Museum) 22 1/2 x 28
9. Sunday Football. 1938. Tempera. 16 x 23 1/2. (Coll. Estate of Mr. Herman Shulman, Stanford) Photo: Chappel Studio, 1507 Walnut St. Phila.
10. Sunday Painting. 1938. Tempera. 16 x 24. (Coll. Mrs. Ben Shahn) Downtown B. & W. 5
11. Handball. 1939. Tempera on composition board. 24 x 33 1/4 (Coll. MMA) S- 2966
12. Photographer's Window. 1939. Tempera. 22 1/2 x 31. (Coll. ? *Miriam D.*) Calton 1639-5
13. Self Portrait Among Church Cows. 1939. Gouache. 29 1/2 x 20. (Coll. Mr. and Mrs. Edward Marcus) Downtown B & W 9, and the artist
14. Secret's Lunch. 1939. Tempera. 20 x 10. (Coll. Mr. and Mrs. Earle Ludwig)
15. Spring on Norton Street. 1939. Tempera. (Coll. ?)
16. Vacant Lot. 1939. Tempera on composition board. 25 x 23. (Coll. Madamorth Athenaeum) Photo: Madamorth St. 148
17. Contemporary American Sculpture. 1939. 1940. Tempera on paper. 21 1/4 x 30 1/4. (Coll. Downtown Gallery)

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8 Two Witnesses 37 MHT
Sunday - 12 P A 1939 *Richard*

ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa., HE 3-7100

October 17, 1961

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Our Charles Sheeler Retrospective is at last beginning to take shape. A great deal of the credit is due to William H. Lane who is not only lending generously to the show but who has given me invaluable guidance for sources of other loans.

Looking over Lane's listings of Sheelers I find the following as belonging to you or to the Gallery:

The Yellow Wall, 1946, tempera, 13-3/4 x 10-3/4
Wind, Sea and Sail, 1948, oil, 20 x 24
View of Central Park #2, 1932, conte, 9-1/4 x 10
Ephrata #2, 1934, tempera, 4 x 5
Kitchen, Governor's Palace #2, conte, 7-1/2 x 9-1/2

Further, I find as belonging jointly to the Gallery and to Charles Sheeler the absolutely magnificent "Manchester" of 1949, oil, 25 x 20 and the important "Conference", 1954, oil, 20 x 25.

As I told you this summer, many of the key pieces that I needed for the type of exhibition which we had planned are unavailable as they have only just returned from the Precisionist exhibition. Hence, it is essential that we obtain the greatest possible co-operation from every source that we can have. It is my fervent

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October 25, 1961

Mrs. George R. Harrison
75 Fletcher Road
Belmont, Massachusetts

Dear Mrs. Harrison:

At your request I am listing below
the information on the two American folk
art landscapes.

Hunting Scene by E. M. Boyle
oil on canvas 19th century
Found near Philadelphia, signed.
27½"x19" \$700.

In Sight of Seven Sisters Mountain
by G. F. Miller
oil on canvas circa 1840
One of three paintings by G. F.
Miller found in Philadelphia
26"x20" \$650.

We look forward to hearing from you.

Sincerely yours,

(Mrs.) Nathaly G. Baum

October 25, 1961

Mr. Douglas Thornejo
1445 Edgemoor Road
St. Paul, Minnesota

Dear Mr. Thornejo:

I finally arranged to have the restorer study the painting and you will now find enclosed an estimate for restoration together with all the details.

I can recommend Miss Wetherston very highly as she has been doing our work for a considerable period and is also the conservator for the Whitney Museum in New York. I consider the figure stated an extremely low one and I am glad that you can take advantage of the special price for an art gallery. May I suggest that you advise me at your earliest convenience as there is often a delay in carrying out a relining job.

I hope that you are planning to be in New York before long. It is always nice to see you.

Sincerely yours,

EOH:gs
enclosure

*Spent his letter to
Museum 11/9*

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LOAN REQUESTS - PAINTING SECTION OF THE BEN SHAHN EXHIBITION

GRANTED

1930's

Bartolomeo Vanzetti and Nicola Sacco. 1931-2.
Tempera on paper on comp. bd. 10 1/2 x 14 1/2"

The Museum of Modern Art

Demonstration in Paris (Sacco-Vanzetti). 1932.
Gouache. 14 1/2 x 9 7/8"

Mr. Elmer Rice
Stamford, Connecticut

Two Witnesses, Nellie Edson and Sadie Edson. 1932.

The Museum of Modern Art

Mooney and His Warden, J. B. Holahan. 1933.
Gouache.

Mrs. Ben Shahn
Roosevelt, New Jersey

Prohibition Era - Moral Project for Central
Park Casino. 1933-34. Tempera on wood.
15 7/8 x 31 1/2"

Museum of the City of
New York
(on extended loan from the
Public Works of Art Project)

Sunday Painting. 1938.
Tempera. 16 x 24"

Mrs. Ben Shahn
Roosevelt, New Jersey

Sourat's Lunch. 1939.
Tempera. 20 x 30"

Mr. and Mrs. Earle Ludgin
Hubbard Woods, Illinois

Sunday WPA. 1939.
Tempera. 32 3/4 x 24"

Mr. and Mrs. S. J. Perlman
Bucks County, Pennsylvania

1940's

Photographer's Window. 1940.
Tempera. 22 1/2 x 31"

Music Dealers Service
New York, New York

Pretty Girl Milking Cow. 1940.
Tempera on masonite. 22 x 30"

Mr. Edgar Kaufman, Jr.
New York, New York

Spring (Democracies Fear Peace Offensive). 1940.
Tempera on paper. 15 x 22"

Mr. and Mrs. Earle Ludgin
Hubbard Woods, Illinois

Fourth of July Orator. 1943.
Tempera. 22 x 30"

Mr. James Thrall Soby
New Haven, Connecticut

Girl Jumping Rope. 1943.
Tempera on board. 16 x 24"

Mr. and Mrs. Stephen Stone
Newton Center, Mass.

October 20, 1961

Mr. John Bedenkapp
Skidmore, Owings & Merrill
425 Park Avenue
New York 22, New York

Dear Mr. Bedenkapp:

In going through my follow up file I came across your letter dated July 20th which refers to the drawing by Charles Howard included in the original consignment.

In answer to a previous inquiry you mentioned that you would like to retain the drawing over the summer while the gallery was closed. I am now writing to ascertain what decision has been made.

Won't you please let me know at your convenience?

Sincerely yours,

EOH:gs

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shelly
POL
✓
October 25, 1961

Mr. J. Bryan
R. 43 Massachusetts Hall
Harvard University
Cambridge 38, Massachusetts

Dear Mr. Bryan:

Thank you for your letter.

Yes, Ben Shahn has been associated with this gallery since 1929, and as a matter of fact a one-man exhibition of his work is current. A catalogue is enclosed.

We always have a selection of paintings and drawings as well as his graphics at the gallery and I shall be very glad to show you a small cross-section when you are in New York during the Thanksgiving period. I look forward to meeting you.

Sincerely yours,

EGH:ga
enclosure

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10-17-61, 19

From the desk of:

MILLARD L. MIDONICK

To: Mrs. Edith Gregor Halpert

Dear Mrs. Halpert:

I am looking forward to seeing you on Friday, at 12:30.

Please call me so that I can advise you what Mrs. Parsons told me about her attitude towards joining Art Dealers Association, Inc.

Regards.

Millard L. Midonick



SAN PIERRE, INC., 54 Lafayette St., WA 5-3431

PROVIDENCE ART CLUB, 11 THOMAS STREET, PROVIDENCE 3, RHODE ISLAND

1962 KANE MEMORIAL EXHIBITION

"DIRECTIONS IN MODERN SCULPTURE"

May 13 - June 8, 1962

An Invitation to Jack Zajac

The Providence Art Club invites you, as one of a selected group of sculptors, to be represented in this Exhibition to be held in our Gallery at 11 Thomas Street, Providence, R. I. May 13 - June 8, 1962. There will be no jury of selection. We sincerely hope you will accept our invitation.

Transportation and Insurance Fully Paid

The Providence Art Club will pay transportation charges to and from the Exhibition and will insure all pieces from the time they are picked up until they are returned.

Catalog of the Exhibition will be Published

Cash Prizes

A top prize of \$500.00 and other prizes will be awarded. (total \$1200.00)

It is hoped that three or four pieces by each sculptor can be shown. All works must reach Providence, Rhode Island, by May 5, 1962 and will be returned during the week of June 10. You will be advised later of transportation arrangements.

Please fill out the Form herewith and return it promptly to the Providence Art Club.

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October 26, 1961

Miss Antoinette Kraushaar
Kraushaar Gallery
1055 Madison Avenue
New York, New York

Dear Antoinette:

One of my clients purchased a Leon Goldin from us during the exhibition of "Americans in Europe" when we introduced his work to New York.

He is now considering the idea of presenting this to a museum and is very eager to obtain the current valuation. Since you are now representing Goldin can you help me with the appraisal? The painting is entitled ORISTELLO, 1958, oil, and measures 59 x 36".

Sold 1959
Wingate

I consider the painting an outstanding example of his work and would very much like to see it in the Corcoran Gallery as I suggested to the client. It would then be part of the 20th century American art collection that I am assembling in addition to the two hundred or more paintings and sculptures I am presenting personally. It has always been my dream to see a museum of American art in the nation's capital, and I am very pleased that the Corcoran is building a separate section for this combined collection.

Sincerely yours,

EOH:gs

P.S. If you would like to have the photograph I shall check to ascertain whether we have one in our files.

October 26, 1961

Mr. Herman G. Maser
Vice President
Bankers Trust Company
16 Wall Street
New York 15, New York

Dear Mr. Maser:

It was most gracious of you to send me your charming note.

After having seen the model of your new building and subsequently detailed renderings when I visited Henry Dreyfuss last week, I feel that it will be worthwhile to suffer just a bit longer from the construction noises in this neighborhood.

As you know, I succeeded in locating a magnificent sculpture despite the fact that I was assured by all the experts that nothing of this type is available or has been available for a great many years, and if the deal goes through I am sure this will be a sensational achievement for the bank. Of course it will give me great pleasure to help in any way possible, and I hope that I will have the pleasure of meeting you again while I am searching for additional material.

Sincerely yours,

RM:ga

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PORTLAND MUSEUM OF ART

111 HIGH STREET

PORTLAND, MAINE

October 16, 1961

Dear Mrs Halpert,

About the Lachaise figure- we have had some purely financial problems concerned with its acquisition and proper exhibition; however, never at any time has there been any question as to its suitability to the collection of the Museum. Indeed, I am somewhat astonished to learn that my friend Richard Wadleigh is quoted as having said that a question existed in this respect. Quite to the contrary, we hope to have a new sculpture garden in place by spring in which we will give our Lachaise a place of honor.

Sincerely,

Donelson F Hoopes

Donelson F. Hoopes
Director

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

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Preliminary Selection List
NEW FRANK EXHIBITION

5/18/62

* 4 *

Paintings (continued)

1940's

52. Summertime, 1949. Tempera. (Coll. Addison Gallery of American Art, Phillips Academy, Andover, Mass.)
Baker 4146

1950's

53. Epoch, 1950. 52 x 31. Tempera (Coll. Philadelphia Museum)
Baker 5788
54. Ave, 1950. Tempera. 31 x 52. (Coll. Wedgworth Athenaeum)
Baker 6486
55. City of Dreadful Night, 1951. Oil on cardboard on plywood. (Coll. Mrs. Robert P. Windfour, Perth North)
48 x 56 1/2
Baker 8043
56. Composition with Clarinet and Tin Horn, 1951. Tempera 48 x 36. (Coll. Detroit Inst.)
Baker 7668
57. Labyrinth, 1952. Tempera. 47 1/2 x 35 1/2 (Coll. Mr. and Mrs. George W.N. ~~_____~~)
Baker 7699
58. Second Allegory, 1952. Tempera. 52 x 30 3/4 (Coll. University of Illinois)
Baker 10 843
59. Age of Anxiety, 1953. Tempera. 31 x 52. (Coll. Mr. and Mrs. J. Birchhorn)
Baker 12 767
60. Blind Botanist, 1954. 52 x 31. Tempera. (Coll. Roland P. Hardeck Collection, Wichita Museum)
Baker 15 297
61. Third Allegory, 1955. Watercolor. 40 x 27. (Coll. Jewish Center, Buffalo)
Baker 17 654
62. Dream, 1955. Tempera. 30 1/2 x 51 1/2. (Coll. Matheson) Baker 18 503
63. Second Spring, 1955. Tempera. 52 x 31. (Coll. Barclay)
Photo: Peter A. Juley & Son
64. Chicago, 1955. Watercolor. 36 x 50. (Coll. Dr. Michael Matter)
Baker 17 380
65. Folk Song, 1956. Watercolor and gouache. 31 x 22 1/2 (Coll. Armand Kopl, N.Y.)
Baker 20 809
66. Study for Ogyges 1956. Watercolor. 25 1/2 x 30. (Coll. A. J. Stewart)
Baker 21 902
67. Prometheus, 1956. Watercolor. 33 x 24. (Coll. Philadelphia Museum)
Baker 20 932

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October 24, 1961

Dr. Earl B. Harper, Director
School of Fine Arts
State University of Iowa
Iowa City, Iowa

Dear Dr. Harper:

I was very much touched with your letter of September 14th, and it is only because the preparations for the Shahn exhibition and the record-breaking attendance since it opened that I have delayed so long in acknowledging it.

At this point I too can tell you what a great pleasure it was working with you, and that I hope that your new post will not exclude us from further contact.

Of course I trust that Dr. Seiberling will continue your work. I shall drop him a note shortly as I have merely a vague acquaintance with him.

With best wishes, I am

Sincerely yours,

EBH:gs

**Preliminary Selection List
FOR SEAN EXHIBITION**

5/18/61

- 4 -

Painting Series

84. Sigmund Freud, 1956, 19 x 14, Tempera. (Coll. Dr. Nyden)
Baker 20 58h
85. Mairana, 1955, Tempera, 29 1/2 x 31, (Coll. H. Spingold)
Baker 18 480

For Drawing Section

86. Sate, 1955, Ink drawing, 27 1/2 x 40 1/2 (Coll. Mr. and Mrs. John S. Wilson)
Baker 21 127

6/1/61

1960's

- X 87. Large Sinking, 1960 Tempera. 48 x 72 (Downtown Gallery) *We Did not*
Baker 11-199 *Know we H. to*
us
- X 88. I Never Dared to Dream, 1960, Watercolor. 20 x 27 (Downtown Gallery)
Baker 12-116 *Cook -*
- X 89. From that Day On, 1960, Tempera. 72 x 36. (Downtown Gallery) *Wickner -*

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MUSEUM OF FINE ARTS

Boston, Massachusetts

October 19, 1961

Downtown Gallery
32 East 51st Street
New York, New York

On behalf of the Museum of Fine Arts the undersigned begs to acknowledge receipt, subject to the conditions printed on the back hereof, of the objects listed below which you have offered for sale to the Museum. This offer will be submitted to the Committee on the Museum at its next meeting and you will be informed of the Committee's action.

David B. Little
Registrar of the Museum

David B. Little

ONE COLLAGE (framed and glazed):

ARTHUR G. DOVE - Long Island, 1925 \$2,500.

October 28, 1961

Mrs. M. C. Martin
Chairman, Sales-Rental Gallery
Wichita Art Museum Members, Inc.
619 Stackman Drive
Wichita, Kansas

Dear Mrs. Martin:

Your letter addressed to Mr. Myron Bell was forwarded to the gallery. For your information he has had no association with this gallery since last spring.

I am sorry that we cannot cooperate with you in your plans as the three artists listed are completely out of the price range you specified. As a matter of fact we have no Sheelers at all in stock and very few examples by Kuniyoshi and O'Keeffe. This applies to practically all the artists whose names are listed below. Most of them are deceased and the others produce very slowly with the demand far exceeding the supply, when and if we have drawings or very small watercolors which might fit into the stipulated figure. Should any of these become available after our annual Christmas show we will be very glad to cooperate with you.

Sincerely yours,

RH:gs

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

October 23, 1961

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I have just opened your letter as I was reaching for the telephone. So you have deprived me of the merry sound of your voice. I am sorry you are growing thinner as I liked you as you were. However, I am a little thinner myself.

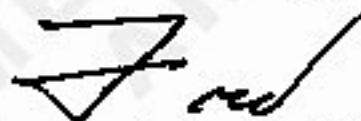
I shall be in New York from the 7th of November through the following Monday so we will have a chance to get together and I could not do much before that.

I have been stimulated by a letter from Strauss a day or two ago. I have warned him that my promise of some material by Thanksgiving was optimistic and that the time would be nearer New Years. He asked for it not to be later and I should feel more settled in the project if we had the contract.

Your letter sounds tumultuous and glorious. In short, as though you were leading a Halpert life.

I am painting like crazy and I am growing a trifle strange. Anyway, it is far better than it was before. My only fear is that I may outgrow Bella Fishko who liked the blander things. But, we shall see what damage the critics do if ever they get to me.

Yours hastily,



Frederick S. Wight
Director of the Art Galleries

FSW:cf

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William Sherry

Vincent Hartgen

Jack Levine

Willard Cummings

Anne Peer

Sidney Simon

John Helicher

Reuben Tan

William Keimbush

Ruth Gikow

Loren Melver

Danny Winters

Sissions

Kenneth Callahan

Hillary Sharrer

Dalov Ipear

Charles Gajeri

Alex Katz

Bernard Langlais

Kenzo O'Hada

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October 22, 1960

Mr. Lawrence Bloodel
45 Sutton Place, South
New York, New York

Dear Mr. Bloodel:

You were very kind indeed to agree to the loan of the
Rattner painting, entitled "COMPOSITION IN BLUE #2".

As I advised you during our conversation, we have finally
arranged for a Rattner exhibition of recent paintings—
the first to be held in five years and have made a careful
selection of thirteen paintings— all key examples dating
from 1957 to 1960.

The exhibition will be held from November 8th to December 3rd
with an opening party for the artist on Monday, November 7th.
We should like to pick up the painting whenever convenient to
you during the week of October 31st. A self-addressed card
is enclosed for your convenience in replying. Many thanks
for your cooperation. I look forward to seeing you and Mrs.
Bloodel at the party.

Sincerely,

EGH:mc

WELLESLEY COLLEGE ART LOAN EXHIBITION

125 EAST 65 STREET • NEW YORK 21, NEW YORK • REGENT 4-3330

October 24, 1961

Honorary Chairman

Mrs. Maurice T. Moore

Co-Chairmen

Mrs. Peter Grimm

Mrs. Wm. H. McMaster, Jr.

Exhibition Committee

Mrs. Walter W. Allen

Dr. Ruth Morris Bakwin

*Miss Thelma Blackmore

*Mrs. W. Howard Chase

Mrs. Arthur J. Cohan

Mrs. David L. Corbin

Dr. Connie M. Guion

Mrs. Morris T. Koven

Mrs. Lee B. Morey

*Mrs. Henry O. Pattison, Jr.

*Mrs. Howard W. Phillips

Mrs. Richard Plaut

Mrs. Harold F. Reindel

Mrs. Laurance S. Rockefeller

Mrs. Frank S. Streeter

*Miss Eunice Stunkard

*Mrs. Frederick H. Theodore

Mrs. Bennett von Relschach

Mrs. Robert Nias West

*Committee Chairmen

Art Advisory Committee

Mrs. Harry Bober

Chairman

Dr. Alfred Frankfurter

Mrs. Howard Lipman

Mr. John McAndrew

Mrs. Wm. R. Rearick

Mrs. James J. Rorimer

Mr. Curtis Shell

Regional Committee

Mrs. Edmund N. Carpenter II

Delaware

Mrs. John B. Dempsey

Ohio

Mrs. John B. Kohler

Wisconsin

Mrs. T. Edson Jewell

Massachusetts

Mrs. George F. Jewett

Washington

Mrs. Arthur M. Long

Illinois

Mrs. E. Wilson Lyon

California

Mrs. John Rood

Minnesota

Mrs. Leslie R. Severinghaus

Pennsylvania

Mrs. Francis J. Wright

Ohio

Secretary to the Exhibition

Mr. Vladimir Visson

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, 19, N.Y.

Dear Miss Halpert:

As I told you on the telephone, we should be most grateful for any assistance you might be able to give in obtaining photographs of two works owned by Dr. Abram Kanof of Brooklyn. One is a Ben Shahn entitled Four Prosecutors, the second Jack Levine's small oil, King-9855 Saul. I understand that you have only a photo of record in your old Levine files, but the name of the photographer, who might have a Baker negative, would be a great help.

Many thanks in advance for your very kind cooperation.

Sincerely,

Phyllis Bober

Phyllis Gray Bober (Mrs. Harry)
Chairman, Selection committee

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ZEITLIN & VER BRUGGE

JACOB ZEITLIN
JOSEPHINE VER BRUGGE ZEITLIN
Cable Address: Jabberwock

815 No. LA CIENEGA BLVD. • OLeander 5-7581
LOS ANGELES 46, CALIFORNIA OLympia 2-0784



BOOKSELLERS

Importers and Dealers in
Rare Books and Manuscripts,
Old Master Drawings and Prints.
Wants searched for and reported. Books and
Libraries bought. Catalogues issued.



October 17, 1961

American Fine Arts Society
215 West 57th Street
New York 19, N. Y.

Dear Sirs:

One of our customers has requested us to find a copy of a print
by Ben Shahn entitled PHOENIX. We do not know whether you handle
Mr. Shahn's work. If you do not we would be grateful if you would ad-
vise us who in New York does.

We should like to know if this print is available and if so the price
and discount allowed us as dealers.

Yours sincerely,

jz:am

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researchers are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

Gemeentemuseum 's-Gravenhage

W/P.

Stadhouderslaan 41 / Postbus 72 / Telefoon 51 41 81

The Hague, Netherlands

No.: 5252.61/D.

Onderwerp:

Bijlage(n):

's-Gravenhage, Oct. 26, 1961.

Miss Edith G. Halpert
Director Downtown Gallery
32 East 51 Street
New York 22 N.Y.

Dear Miss Halpert,

Thanks so much for your sending of the catalogue of your Ben Shahn Exhibition. It painfully reminded me of my thwarted hope to show Ben Shahn's work in Holland. Or is there still a possibility?

I did not speak to Sandberg on a Shahn Exhibition for a long time. So I do not know exactly how he stands.

If you have somewhere a free moment, would you mind writing me if there still is some hope to have or a major Ben Shahn Exhibition or the 26 works you are showing now.

We are building new rooms for exhibition purposes in the moment and I reckon that they will be completed by July 1 next year. If we could exhibit Shahn's work there at some moment, it would be a great event for the Netherlands and especially for me.

With my very best wishes,

sincerely yours,

With my very best regards

L. Wijzenbeek

Dr. L. J. F. Wijzenbeek
director.

Oct. 29, 1961

Mrs. Katharine Kuh
39 East 68th Street
New York

Dear Mrs. Kuh:

I am enclosing a list of the names and addresses of the various collectors.

1. Eggbeater #3 By Stuart Davis Coll. William H. Lane
Foundation - Mr. William H. Lane,
Leominster, Mass.
2. Place des Vauges #2 Dr. & Mrs. Milton Krumer
277 Park Ave.
New York
3. May Five By Ben Shahn Mr. & Mrs. Edward Koch
8 West 77th Street
New York
4. Pink and Green By Georgia O'Keeffe
Mr. & Mrs. Chauncey L. Waddell
1 Beckman Place
New York
5. Tulip By Georgia O'Keeffe Mrs. George Siemann
20 Sutton Place South
New York
6. Still Life By Ben Shahn Mr. Adolph Green
211 Central Park West
New York
7. Nudes By Ben Shahn Mr. & Mrs. David Harris
333 Fifth Ave.
New York
8. Shelter With Sunspots Inland Steel Corporation
Attn: Mr. Leigh Black
Chicago, Ill.
9. Death on the Beach By Ben Shahn Mrs. Rosalia Berkowitz
29 East 64th Street
New York

October 20, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Earl Wade Hubbard
117 East 72nd Street
New York 21, New York

Dear Mrs. Hubbard:

I had hoped to hear from you after our conversation of a week or so ago. This is in connection with the Stuart Davis painting entitled COMBINATION CONCRETE #2.

Have you had an opportunity to discuss this matter with Mr. Hubbard? As I mentioned the retail price of this painting, which you purchased in October, 1958, for \$9500, is now in the neighborhood of \$12,000. This would apply to a private sale. As I told you also there is a sales commission as indicated in the enclosed pamphlet written by Mr. John I. H. Bauer after considerable research. The commission is 25%, but I am willing to pay you \$10,000 outright as I do not want Stuart Davis to know that you are no longer interested in retaining the painting in your collection. As the wife of an artist you certainly must realize that no matter how successful or prosperous the artist is it is always a demoralizing experience to have a painting resold. On the other hand if we make a profit on the painting we certainly will pay the artist a bonus, the customary arrangement we have maintained in this gallery these many years - an arrangement which no other gallery follows to my knowledge. After the sale is consummated we can tell the artist who will then realize that the painting has found another home promptly.

I hope you understand the situation and will let me hear from you shortly. I shall be most grateful for this as I am grateful for your previous cooperation in lending the Davis painting so generously on several occasions.

Sincerely yours,

EDH:gs P.S. A return envelope is enclosed for your convenience in replying.

Mr. Henry Dreyfuss

pg 2

October 23, 1961

If the arrangements listed are satisfactory Andrew is ready to follow through immediately. Also if any of the bank officers as well as you and Mr. Lowery would like to see the original sculpture before making any commitment, Andrew will be glad to make the necessary appointments. And so I will wait until I hear from you.

I am also on the alert for a painting appropriate for your office and hope to get some ideas for other works of art in other parts of the bank.

It was wonderful seeing you, and I hope that this really fascinating deal goes through. It certainly will be a sensation esthetically and architecturally, and from the banker's point of view a remarkable investment. My very best regards.

Sincerely yours,

EGH:gs
cc: 4 W. 58th St., NY
Att: Miss Hart

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Archives of American Art

THE DETROIT INSTITUTE OF ARTS

5200 Woodward Avenue • Detroit 2, Michigan • Telephone Temple 1-0360

EDGAR F. RICHARDSON, Director
MRS. MIRIAM L. LESLEY, Archivist

October 24, 1961

NATIONAL TRUSTEES
Lawrence A. Fleischman
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Vice Chairman
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Mrs. Frederick M. Alger, Jr.
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Harold O. Love
Charles F. Moore, Jr.
John Walden Myer
Mrs. Allie B. Saarman
Mrs. Otto L. Spaeth
Mrs. Charles F. Willis, Jr.

Mrs. Edith G. Halpert, Director
The Downtown Gallery Inc
32 East 51st Street
New York 22

Dear ^{Sarah} Mrs. Halpert:

The film which Fred Wight was asking for had been lent on inter-library loan to the Walker Art Center in Minneapolis, as you know, during the preparation of the Precisionists exhibition.

Then Henri Dorra at the Corcoran asked to borrow some Marin films in connection with the Marin exhibition he is working on. I gather that both he and Charles Buckley at Manchester were involved in that exhibition and both made use of our film.

The film is back now and I understand that as soon as Mrs. Lesley can check it over to see that everything is all right, the rolls that Fred Wight needs can be sent out to him.

It was nice to talk to you. I look forward to seeing you after you have recovered from the Shahn exhibition.

Sincerely yours,

Tea

E. F. Richardson,
Director

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MRS. R. M. THOMSON, JR.
1614 NORTHWOOD ROAD
AUSTIN 3, TEXAS

Oct 23-1961-

Downtown Gallery -

New York 22 - N.Y.

Dear Iris - Thank you so much
for your letter of Oct 20th. I thoroughly
understand the delay. The program
am to give is scheduled for November 1st.
So I feel that your material would
arrive too late for me to use -
Thank you for your interest. Sincerely,
Margaret D. Thomson (Mrs. Lord)

169 Center Street
St Marys, Penna.

October 26, 1961

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

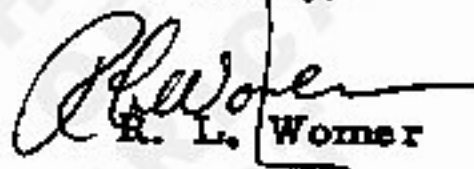
Dear Miss Halpert:

I appreciate your recollection of my interest in THE PHYSICIST.

I'm returning the photo of THE SCIENTIST. Thank you for calling it to my attention.

Unfortunately we won't be able to get to New York to see the Ben Shahn show. During late November we may be there, and if we are, we'll plan to drop in and see anything that you might have left.

Sincerely,


R. L. Womer

RLW:la

Enclosure

Mr. Warren Leslie

pg 2

October 19, 1961

none of the objects of that quality were intended as props. Some of the sculpture was placed in a dignified position, but others are really quite out of place and upset me considerably. But with all the problems you-all had I did not want to make an issue of it while I was there. Please have these taken care of immediately like a good guy. I believe I mentioned that in addition to both sculpture and paintings which are in my private collection and which I refused to sell all these years, I had recalled from the Metropolitan Museum quite a few loans which they had on exhibition. And as Stanley remarked, the material is of exceedingly high quality "better than the paintings and sculpture shown at the Houston Museum courtesy of Williamsburg" and really should be handled with dignity. I hope you don't mind my making this to-do, but I did behave pretty well while I was in Dallas and said nothing to the big boss about the matter nor to anyone else.

And in closing I want to tell you how much I appreciate all your courtesies. You were really a doll. And everyone who helped me in redoing the entire exhibition was most cooperative. Also I was very pleased that so many people seemed to like the show which I hope will prove to be a success in your overall successful venture. I also enjoyed the two balls and was terribly impressed with the fact that my name appeared among the well-dressed women. My companion on the plane who told me he was the vice-president of American Airlines called my attention to the article which appeared in the Gay Simpson column of the Dallas Morning News. And so it was great fun, and again many thanks. I hope to see you on your next trip to New York. My best to Shirley.

Sincerely yours,

EGH:gs
enclosure

P.S. I did not mean to be rude or crude by dumping the beautiful gift in your room, but I did not have an opportunity to have it firmly packed for shipping and did not have a chance to imbibe in between all the other imbibing I did.

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PROVIDENCE ART CLUB, 11 THOMAS STREET, PROVIDENCE 3, RHODE ISLAND

1962 KANE MEMORIAL EXHIBITION
"DIRECTIONS IN MODERN SCULPTURE"
May 13 - June 8, 1962

Name of Sculptor Invited _____

☐ Address _____

Art Gallery or Representative _____

☐ Address _____

(Check the address above to which future correspondence should be directed.)

Please indicate below works available for Exhibition. We would like three or four.

1. Title _____ Media _____

Approx. size: _____ Wt. _____ Price* _____ Ins. Value _____

2. Title _____ Media _____

Approx. size: _____ Wt. _____ Price* _____ Ins. Value _____

3. Title _____ Media _____

Approx. size _____ Wt. _____ Price* _____ Ins. Value _____

4. Title _____ Media _____

Approx. size _____ Wt. _____ Price* _____ Ins. Value _____

*Selling Price (subject to 15% Providence Art Club Gallery commission.)

Address to which works are to be returned:

PLEASE FILL OUT AND RETURN THIS FORM PROMPTLY - - -

PROVIDENCE ART CLUB
Sculpture Committee
11 Thomas Street, Providence 3, R. I.

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LOAN REQUESTS - DRAWING SECTION OF THE BEN SHANN EXHIBITION

<u>Moses.</u> 1958. 19 x 26 1/4".	Addison Gallery of American Art Andover, Mass.
<u>Dancers.</u> 1947. 24 3/8 x 18".	Mrs. John Lee Dunce Hartford, Connecticut
<u>Study for City of Dreadful Nights.</u> 1952. 17 x 40".	Mrs. Cipe Pineles Burtin Stony Point, New York
<u>Three Chairs and Cello.</u>	Mrs. Cipe Pineles Burtin
<u>Six.</u> 1952. 25 1/4 x 39".	Mr. Herbert L. Cohen Parkville, Maryland
<u>Pablo Casals.</u>	Columbia Recording Company New York, New York
<u>Brownstone Front.</u> 1950. 25 x 38".	Dartmouth College Hanover, New Hampshire
<u>Blind Botanist.</u>	William Hayes Fogg Art Museum Cambridge 38, Massachusetts
<u>Hebrew Alphabet.</u> 1954.	William Hayes Fogg Art Museum
<u>Sacco and Vanzetti.</u> 1952.	William Hayes Fogg Art Museum
<u>Louis Armstrong Sings.</u> 1956. 16 x 20".	Mr. Adolph Green New York, New York
<u>Saxophonist.</u> 9 x 9".	Mr. Adolph Green
<u>Helix.</u> 1957. 40 1/2 x 26 1/2".	The Downtown Gallery * New York, New York
<u>Kubeyana.</u> 1960. 25 x 40".	The Downtown Gallery *
<u>Safe.</u> 1956. 27 1/4 x 40 1/4".	Mr. and Mrs. John S. Milson New York, New York
<u>Second Alphabet.</u> 1954. 26 x 40".	Jesslyn Memorial Art Museum Omaha 2, Nebraska
<u>Priest and Prophet.</u> 1957. 25 1/4 x 38 1/8".	Mrs. Jacob M. Kaplan New York, New York
<u>To Dawn.</u> 1954. 12 1/2 x 12".	Mr. Jack Lawrence New York, New York
<u>The k.</u> 1954.	Mr. Leo Lionni * New York, New York

THE DALLAS MUSEUM FOR CONTEMPORARY ARTS

3415 Cedar Springs Road

Dallas 19, Texas

LA 6-8855

OCTOBER 25, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, N.Y.

DEAR MRS. HALPERT:

WE WISH TO THANK YOU AGAIN FOR YOUR CONTRIBUTION TO OUR
SPECIAL FUND RAISING EVENT, WHICH WE HOPE TO MAKE AN
ANNUAL AFFAIR.

ENCLOSED PLEASE FIND CHECK IN THE AMOUNT OF \$585.00
TO COVER THE FOLLOWING:

SHANN ————— \$650.00
LESS 10% ————— \$585.00

SINCERELY YOURS,

Elizabeth B. Blake

MRS. THOMAS W. BLAKE, JR.
PRESIDENT, BOARD OF TRUSTEES

*Edith Halpert
to enter
in envelope
[initials]*

The Corcoran Gallery of Art
Washington 6, D. C.

OFFICE OF THE PRESIDENT

October 17th,
1961.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. Finley called me today and told me of his recent visit with you, and also that you were most anxious to proceed with the gift to the Corcoran. He suggested that we make arrangements with Mr. Hayes to meet Mr. Williams in New York at your convenience to select the objects that the Corcoran wished to own.

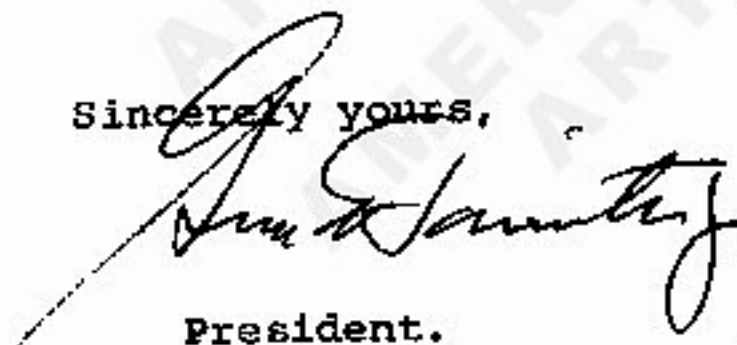
I am in accord with him, except that I believe that we should first get together on the terms of the gift, as to exactly what conditions you desire and what conditions we desire.

Mr. Williams called your nephew who tells us that a draft of the agreement has been forwarded to New York but that your attorney in New York is abroad and has not had a chance to advise you with reference to it.

I think our first step should be to make certain that we are all in accord.

Awaiting your advice,

Sincerely yours,



President.

GEH/rm

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AMERICAN FRIENDS OF THE TATE GALLERY

307 EAST 70TH STREET

NEW YORK 21, N. Y.

TELEPHONE LEHIGH 5-7088

HONORARY PRESIDENT
MR. JOHN H. WHITNEY

PRESIDENT
MRS. HENRY J. HEINZ II

SECRETARY
MISS GAIL RICHARDS

October 15, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

Sir John Rothenstein told me you were interested in seeing the list, drawn up by the Trustees of the Tate, of those artists whose works would be welcome additions to the American Collection.

The list is now being slightly amended, and as soon as I have it printed up in its new reading, I shall send you a copy.

I was glad to have met you the other night at the Emil's. If you have any questions regarding the American Friends of the Tate, please do call on me at the above number.

Yours sincerely,

Gail Richards
Secretary

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HARRY L. BRADLEY
138 WEST GREENFIELD AVENUE
MILWAUKEE 4, WISCONSIN

October 17, 1961

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of September 26 with
reference to spraying paintings.

Would you please give us the current values on
the following Stuart Davis paintings which were
purchased from your gallery:

"The Outside" - Oil, 1955

"Stele" - Oil, 1956

"Study for Pochade" - oil, 1958

These were purchased in 1955, 1956 and 1958, re-
spectively.

Also, have you had an opportunity to talk with
Barke-Bernet?

Very truly yours,

(Miss) Irene E. Braeger

IB

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Mr. Richard Hirsch

pg 2

October 19, 1961

I shall let you know as soon as I hear from Hayes whether he can make the selection before the shipping dates. If not may I suggest that you communicate with Mrs. John D. Rockefeller III who owns the oil of KITCHEN, GOVERNOR'S PALACE and with the Springfield Museum for the oil of EPHRATA. I can't recall to whom Mrs. John D. Rockefeller, Jr. presented the large version of VIEW OF CENTRAL PARK. I'll try to find out meanwhile.

I am delighted that Lane finally made part of his wonderful collection available to you, and that your show is coming along so well.

Enclosed you will find biographical notes on Sheeler which lists all the museums in which he is represented in the event that you want to make some additions. There are also references to books, catalogues, and articles which may be of assistance.

As I mentioned before I will get in touch with you promptly about the Hayes situation. I did promise to have the original works of art on tap when he calls, and can't renege at this time. I am sure you will understand.

Sincerely yours,

EGH:gs
enclosure

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JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

October 26, 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Edith:

I have arranged to have Ben Shahn's
"When the Morning Stars" shipped directly to you.
I wish you would examine this carefully with respect
to the areas which are cracking and/or peeling.

Mr. Waldo Rasmussen of The Museum of Modern
Art has just written me that they would like this
painting delivered as quickly as possible. Conse-
quently, there may not be sufficient time to make
the necessary changes before this painting goes on
exhibit.

In any event, I leave this matter completely
to your discretion and I am sure that you will see to
it that it is delivered timely to The Museum of Modern
Art. I have furnished to them their formal loan
agreement and advised them that the painting will be
delivered from your place.

Many thanks for your attention.

With kindest regards, I am

Sincerely,



JS:KB

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

APA

October 28, 1961

Mrs. Carl A. Weyerhaeuser
203 School Street
Milton 87, Massachusetts

Dear Mrs. Weyerhaeuser:

In response to your letter of October 22nd, all I can say is that I wish I too could obtain a Shaker inspirational drawing. I have one in my own collection, but have always been eager to add to it.

Several days ago I learned that a large group has been given to the Hancock Village Shaker Museum and will be housed there permanently after its current tour. I know several other institutions and individuals who own examples, in most instances a single one, but I am sure that no one will part with any of these because I have tried as I mentioned before.

Sincerely yours,

EGH:gs

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 24, 1961

Sister M. Helena, O.S.F.
Chairman, Art Department
Alverno College
3001 South 39th Street
Milwaukee 15, Wisconsin

Dear Sister Helena:

Several days ago we received from Abraham Ratner your letter addressed to him on August 14th. For your information he has been in Europe for the past year and was traveling through Italy during the summer. All this explains the long delay.

If it is not too late I should be glad to send three examples of his work for your exhibition - a painting, a drawing, and a lithograph. Won't you please let me know by return mail?

Will you also advise me about the shipping arrangements - which of the packers has been chosen for this job? As you probably know the consignee is responsible for all the expenses involved including packing, shipping and insurance. The moment we hear from you the list of the pictures, the sales prices and insurance valuations will be mailed to you.

I look forward to your instructions.

Sincerely yours,

RMH:gs

JOSEPH H. HIRSHHORN COLLECTION

11 EAST SIXTY-EIGHTH STREET

NEW YORK 21

TRAFALGAR 9-7186

ABRAM LERNER

CURATOR

26 October 1961

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert,

We are in the process of reevaluating a number of paintings in our collection in order to bring them up to current market values.

Because you are the authority in fixing such values on paintings which you have either sold to us, or because you represent the artist, we are addressing this request to you. We hope you will be good enough to give us the information, thereby earning our sincere thanks. The titles follow:

5000	Davis, "Trop de Teens", 45 x 60, oil, 1958	15000
12500	Davis, "Rapt at Rappaports", 52 x 40, oil, 1952	
6000	Kuniyoshi, "Child Frightened by Water", 30 x 24, oil	1000
8000	Kuniyoshi, "Look It Flies", 39 1/2 x 29 1/2, oil, 1946	2500
3500	Marin, "Green Head, Deer Island", 16 1/2 x 19 1/2, w.c., 1921	7000 0 3
3500	Marin, "A Composing Cape Split", 15 x 20 3/4, w.c., 1943	x 14
2000	Marin, "In the Ramapos", 20 1/2 x 15, w.c.	3
10000	Marin, "Seven Lakes Drive", 9 1/2 x 13 1/2, w.c.	+ 1100 3
7500	Marin, "Lobster Fisherman", 28 x 22, oil	8600 x
7500	Marin, "Boat and Sea in Greys", 22 x 28, oil	
4000	Shahn, "Brothers", 39 x 26, tempera, 1946	1700
3500	Shahn, "Pact", 25 x 38, w.c., 1954	2000
5000	Shahn, "Song", 31 x 52, tempera, 1950	2100
7000	Shahn, "Age of Anxiety", 30 1/2 x 51 3/4, tempera, 1953	
6000	Weber, "At the Lake", 32 x 40, oil, 1937	900
7500	Weber, "Reading", 31 1/2 x 47 1/2, oil, 1935	5500
5500	Weber, "Three Bathers", 18 x 22, oil, 1942	
6500	Weber, "Still Life With Palette", 30 x 36, oil, 1947	

If we might have this information at the earliest possible moment it would be particularly helpful as we are behind schedule with our insurance company. Again we thank you in advance for your courtesy.

Sincerely,

Abram Lerner
Abram Lerner

AL:dp

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Oct

18. Secret's Lunch By Ben Shahn

Mr. Earle Ludwig
Above address mislaid -
You may have Mr. Ludwig's
address

Sincerely yours

John Marin, Jr.

There are I believe two or three more photographs to
follow. Please let me know whether or not I can be of any
more help.

October 23, 1961

Miss Irene E. Braeger
136 West Greenfield Avenue
Milwaukee 4, Wisconsin

Dear Miss Braeger:

As you requested I am listing below the current insurance valuations of the three paintings by Stuart Davis.

THE OUTSIDE	1955	oil	\$ 2,000.
STEEL	1956	oil	12,000
STUDY FOR POCHADE	1958	oil	2,700

Since my return from Milwaukee I have taken two additional trips, and the current show of Ben Shahn's paintings which opened two weeks ago and which has broken all attendance records, made it impossible to follow through on the Parke-Bernet matter although I did make two calls. It will be necessary for me to actually see Mr. Hyams in person. Meanwhile would you be good enough to supply more detailed information so that I can make myself completely clear to him? As you probably know, there is a very important sale scheduled for this coming Wednesday, and everyone at Parke-Bernet has been in a tizzy just as I have been. Immediately after the sale I am sure that I can get things going and will communicate with you promptly.

Sincerely yours,

RGH:gs

POLIER, MIDONICK & ZINSER

ATTORNEYS AND COUNSELLORS AT LAW

60 EAST 42ND STREET

NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSER
STEPHEN WISE TULIN

MURRAY HILL 7-3577
CABLE: POLMIDARM NEW YORK

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October 17, 1961

Mrs. Betty Parsons
Betty Parsons Gallery
15 East 57th Street
New York 22, New York

Re: Art Dealers Association, Inc.

Dear Mrs. Parsons:

This is to confirm the luncheon engagement which you so kindly made with me.

Mrs. Edith Gregor Halpert will meet us at the St. Denis Restaurant, next to the Stork Club, on 53rd Street, at 12:30 p.m., Friday, October 20th.

Mrs. Halpert will not be in town until tomorrow, so that this letter will be the first personal advice she has about this engagement, but I know she will make herself available.

Sincerely yours,

MLM:irm

MILLARD L. MIDONICK

cc: Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York

October 23, 1961

Mr. Francis W. Bilodeau, Director
Sheldon Swope Art Gallery
Terre Haute, Indiana

Dear Mr. Bilodeau:

I have made up a list as you requested, and in again referring to your letter discovered that you expected the gallery to crate and deliver the material to Eastern Express, 455 West 16th Street, presumably at our expense.

As all objects for exhibition on approval are always cared for completely in the way of packing, shipping and insurance by the consignee I would like to have the matter cleared up and would appreciate a telegram from you by Monday, the 30th.

Best regards.

Sincerely yours,

BMH:gs

telegram sent (full rate) to: 10/24/61

Henry Dreyfuss
500 Columbia St.
Sq. Pasadena, Calif.

YES TO FIRST. NOT AT ALL TO SECOND.

Edith Halpert

27-10-1964

5.2. Thanks for sending me a catalogue of "Directions to South Century American Painting". Would you be good enough to send one to Stuart Davis at 15 West 67th Street, New York, N.Y., as I think he would like to use himself on the cover. Who knows?

Dear Jerry:

Lo and behold there are many more Marine than I ever dreamed hanging in various parts of Texas - as you will note from the list I am enclosing. In addition I am quite sure that the Houston museum owns an excellent example and that there must be others which appear in our older records. In any event you have enough to work with right here.

Now if you will send me a list of the others that you have been able to obtain we will be in a much better position to supplement the group to really make it a hot exhibition. Some of these may be from private collections, but I will make certain that there will be a few which can be sent directly from the gallery to reduce expense. Don't hesitate to tell me exactly how many you want even if the number seems excessive to you.

The Kuhn photographs arrived yesterday and I had them mailed immediately as you requested, together with the form. We will have the painting ready for Buchsorth on November 7th or earlier if you so desire since we have no intention of showing this rare number to anyone else.

I certainly regret not having had the pleasure of seeing more of you during your visit, but as you gathered I am sure, the gallery was a madhouse. And I sure was done in in Texas with about nine hours of sleep in seventy-two hours. What really gripes me is that I missed seeing your exhibition while I was in Dallas, but some day I will take me a real trip and gad about the state in slow tempo.

Best regards, and I hope you have great success with your collectors' exhibition. I hope too that you can wrangle the money for the Kuhn as it is about the only figure painting available now and at an extraordinarily low price, plus a very top quality.

Sincerely yours,

EGH:gs enclosure

(more) - G. (U-6) →

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF FINE ARTS

October 14, 1951
Boston, Massachusetts

Received of the
Museum of Fine Arts
the sum of \$100.00

NOTICE

Possession of the objects listed on the face of this receipt is accepted by the Museum subject to the conditions following:

1. The Museum may require a written order of the owner or of his or her duly authorized agent or legal representative before it delivers or returns said objects.

In case of the death of the owner, his or her legal representative is requested to notify the Director of the Museum forthwith, giving full name and address in writing.

2. The Museum will not, and shall not be required to, carry any insurance against loss or destruction of or damage to such objects, or in other respects to exercise greater precautions for the care and safety of such objects than it exercises with respect to its own property of the same or similar nature.

3. The Museum will not grant permission to copy or photograph such objects without first securing the consent of the owner or of his or her duly authorized agent or legal representative.

4. The Museum will give the owner or his or her duly authorized agent or legal representative notice of not less than one month if it desires to return any such object to the owner and at the expiration of said period of one month such object, if not accepted by the owner or his or her duly authorized agent or legal representative, may be placed in storage at the owner's risk and expense.

5. In no event shall the Museum be liable for the destruction of, or damage or injury to, such objects caused by act of war, invasion, foreign enemies, civil commotions, riots, or any military or usurped power whatsoever.

The Museum is a Massachusetts corporation and its legal name is *Museum of Fine Arts*.

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October 20, 1961

Mr. Vernon I. Bobbitt, Chairman
Department of Art
Albion College
Albion, Michigan

Dear Mr. Bobbitt:

I have just returned from a trip to Texas and found your card.

Under separate cover I am sending you a few photographs, but I regret that the drawings in the show are rather small in dimension. However you will judge for yourself. A price list is enclosed and all the information appears on the reverse side of the photographs.

We have a number of additional drawings which are not part of the "Saga of the Lucky Dragon" and if you wish I can send additional photographs to you subsequently - as soon as I receive word from you making the request.

Sincerely yours,

EGH:gs
enclosure

THE FRIENDS of ART at Colby College

BIXLER ART AND MUSIC CENTER, WATERVILLE, MAINE

October 27, 1961

Dear Mrs. Halpert;

I was sorry not to have been able to see you when we were in New York a few weeks ago, but do appreciate what a busy woman you are.

The questions that I wished to ask you are these. As you know from what Bill Cummings has told you we have great plans for 1963 at Colby. One of these projects is building an Archives of Maine Art. We have already done a great deal of research and it is most interesting to find the tremendous number of painters who have worked in Maine.

What we would like to know from you is what you consider the best Maine work of John Marin, Yasuo Kuniyoshi and Bernard Karfiol? Bill did mention The Pony Cart by Karfiol but you may feel that one of his others is better. And could you also tell us where it would be possible to get colored slides of the ones you select?

I do hope this is not too much to ask you and we will certainly appreciate any information you can give us.

With all best wishes.

Cordially,

Edith Jatta

Jere Abbott
A. M. Adler
John I. H. Bear
Herbert Beney
Mrs. W. Wallace Benjamin
Eugene Beraut
Mrs. Isabel Bishop
Mrs. Edward Bruce
Miss Mildred Burrage
Mrs. John K. Byard

James M. Carpenter
Willard W. Cummings
A. A. D'Amico
Mr. and Mrs. Eliot Elisofon
Col. and Mrs. Edgar W. Garbisch
Mr. and Mrs. Gerald Griffin
Mrs. Alex J. Hilson
Norman Hirsch
Mrs. Curtis M. Hutchins
Mrs. Adolph Ipcar

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Paul J. Sachs
Nathaniel Saltzstein
Mrs. Maurer Stern
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Robert C. Vose
Hudson Walker
Maynard Walker
Andrew Wyeth
William Zorach

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W. P. MARSHALL, PRESIDENT

BF-1201 (4-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

NG095 0B057

0 PNB203 NL PD AR PASADENA CALIF 17

DOWNTOWN GALLERY

32 EAST 51 ST NYK

WILL YOU PLEASE WIRE ME DIMENSIONS AND PRICE OF BEN SHAHN'S

"THE PHYSICIST" IN YOUR CURRENT EXHIBIT. CORDIALLY

DALTON TRUMBO 6231 ANNAN TRAIL LOS ANGELES 42 CALIF

1961 OCT 18 AM 3 13

October 19, 1961

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

I have just returned from Texas to find your rather plaintive letter and have already talked with Peter Pollack expressing my indignation that anyone has had the audacity to ask for my microfilms. I was under the impression that this would never happen without my personal permission.

Of course not; no one else is writing a book and there is no reason for anyone else to go through this material. After all it was not sent to the Archives for the use of anyone interested in running a gallery or in using the material for any other general purpose. If it had been limited to the material on one artist I could understand it, but as all the films have been borrowed I am really going to flip in the following letter addressed to Richardson. In any event wherever the films are they will be recalled instantly to be sent to you. Thank heavens I did not turn over the various letters and other records on hand. In the future I will have a contract in connection with every hunk of paper that goes to Detroit.

If you knew what I have been going through in the past few months I am sure you would understand why I could not devote even a moment to the archives which are all beautifully filed on the fourth floor of this building with many copies made for you specifically. This gallery has turned into a complete madhouse now that museums all over the country have discovered the "pioneers" of modern art in America. The current exhibition of Ben Shahn's "Saga of the Lucky Dragon" is bringing in such mobs that everyone on the staff is thoroughly groggy. There isn't a moment when the phone is not ringing or someone is buzzing in my ear and frequently far into the night. However I have recently canceled out all my extracurricular work and will devote myself entirely to cleaning up the gallery mess with a dictation file two yards thick. My weekends will be devoted to the papers upstairs and I promise that you will get quite a batch before you leave California. I will also manage to devote a great deal of time - as much as you can spare - during your visit. If you are at all interested, I am down to size 10 and losing a pound a day. All this is in explanation of my apparent neglect. One look and you will understand and possibly weep. And so I look forward to seeing you and you may look forward to getting the films quite promptly
(more)

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Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

19 October 1961

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

May I see you sometime on Tuesday, October 24th?
I'll be arriving in town in the morning and will call you soon after
to arrange a time if that day is convenient for you.

Looking forward to seeing you then.

Sincerely yours,


Mary C. Black, Director
(Mrs. Richard Black)

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Pro to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Right letter sent collect 10/18/61 to:

Malcolm E. Lein
St. Paul Gallery
476 Summit Avenue
St. Paul 2, Minn.

HAVE ONLY ONE BLANK. PLEASE SEND OTHERS. ALSO IMPOSSIBLE TO
REMOVE SEVERAL OF THE DRAWINGS FROM FRAMES. PLEASE ADVISE
BY WIRE.

Edith Halpert

October 24, 1961

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Mrs. Richard G. Leahy
8 Lee Road
Chestnut Hill 67, Massachusetts

Dear Mrs. Leahy:

Thank you for your note.

I too am disappointed that you could not be with us at the Shahn opening, but I had hoped that you and Mr. Leahy would be here to see the exhibition which is breaking all gallery records. The exhibition extends through November 4th so you can still perhaps see it before the paintings are distributed to the various parts of the country and a European museum which purchased one of the major examples - the National Museum in Stockholm, Sweden.

We are changing your mailing stencil and in the future all mail will be addressed to you at the new address.

I look forward to seeing you and Mr. Leahy in the near future.

Sincerely yours,

ROH:gs

Re
Chg address
JH LL

October 27, 1961

Miss Bertha von Moschzisker, Director
The Print Club
1614 Latimer Street
Philadelphia 3, Pennsylvania

Dear Miss von Moschzisker:

When the gallery reopened after the summer vacation we found that we had a very limited supply of Shahn serigraphs and waited until he had had an opportunity to complete several of the editions. We planned to ship the prints to you some weeks ago. However, since the current exhibition opened on October 10th not only were the paintings and drawings sold rapidly, but there has been a tremendous demand for the prints, and I am afraid that we will have to wait until the exhibition closes on the 4th of November to ascertain what we will have available.

Furthermore, there is a large retrospective show going abroad for a December opening in Amsterdam and we were requested to send four copies of each print where we have them so that each of the four institutions which follow the Amsterdam showing will have at least one available for purchase. Thus you can see that we are in a rather difficult position to make any commitments, but I can assure you that as soon after the 4th of November as we can make a complete record I will communicate with you.

Sincerely yours,

EGH:gs

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Mrs. Jean Lipson -

Ernest Harriner - Colby College Historian

H. McClanathan - Wm. Munson Prester Institute

David McKibben - Boston Athenaeum

Mrs. Gertrude Mellen - New York City

William Miller - Colby College Art Dept.

Jules From - Fogg Art Museum, Harvard College.

Nathaniel Saltonstall - Boston, Mass.

Edward Turner - Colby College

Robert C. Vose, Jr. - R.C. Vose Gallery

Hudson Walker - New York City

Mr. & Mrs. William Kersach - Robinhood, Me.

Mr. and Mrs. Norman Woolworth - New York City

**Perry Rathbun - Director, Boston Museum,
Fine Arts**



DRAKE UNIVERSITY

• DES MOINES 11, IOWA

For K. Kub
sent

October 23, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Miss Snider:

Thank you for your letter of October 18 requesting a photo of the painting "Allee."

We are enclosing herewith a photograph and one or two other things we thought you might like to see. May we ask that the photo be returned to us after you are finished with it.

If we can be of further assistance, please let us know.

Cordially,

Don Neumann

Don Neumann
Supervisor
Office of Information Services

DN/jh

Miss Gratia Snider, Secretary
The Downtown Gallery
32 East 51st Street
New York 22, New York

Encs.

October 28, 1961

Mr. Morton G. Rosenberg
22 East 40th Street
New York, New York

Dear Mr. Rosenberg:

The enclosed correspondence is self-explanatory.

Because you were away when this arrived (and so was I) I set it aside and it has just come to my attention. Won't you be good enough to let me know how to follow through? Frankly I think this man is asking an exaggerated price as they were very minor objects, but I would prefer to have your advice in the matter in the hope that you will suggest that Mr. Sperie communicate with Lawrence Allen who signed for these and evidently took them home with him, as I have seen no trace of them despite a thorough search in every nook of the gallery. I do recall seeing them shortly after they arrived and had talked to Mr. Sperie several times waiting for someone who was more familiar with the material to make the appraisal.

Won't you please return the original material to me for my files? Many thanks.

I hope you had a very enjoyable trip abroad.

Sincerely yours,

BCH:ga
enclosures

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October 23, 1961

Mr. John S. Newberry, Jr.
Carlton House, Apt 7A
680 Madison Avenue
New York, New York

Dear Mr. Newberry:

You recall no doubt that we purchased two paintings from you several months ago - both by Charles Demuth.

Although we have all the information on the DAFFODILS since it was sold to you by this gallery I have no data on YELLOW PEARS.

Would you be good enough to supply the provenance including the name of the person or gallery from which you acquired this painting and any exhibitions of which you may have a record? As you know the painting is not signed and it is therefore important to have this information for the purchaser although there is no question about its authenticity. I shall be most grateful to you, and am enclosing a self-addressed envelope for your convenience in replying.

Sincerely yours,

EGH:ga
enclosure

October 20, 1961

Mr. George E. Hamilton, Jr., President
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Hamilton:

Thank you for your letter of October 17th.

I agree with you completely about the idea of making certain that we are all in accord and am very eager to discuss the matter with you in great detail before the final papers are drawn up. My attorney should be back within the next two or three weeks and I hope your plans include a visit to New York within that period. I shall certainly make myself available at your convenience. Mr. Finley was under the impression that you can readily iron out any of the small details which remain and that there would be no further loss of time when the attorney returns. As I mentioned to Mr. Finley there are several prospective donors who would like to make their gift before the end of the year and I want to tie these objects down very promptly under the circumstances. Thus I hope that we can have a meeting very shortly.

It will be so nice to see you again.

Sincerely yours,

RMH:gs

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

October 25, 1961

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert,

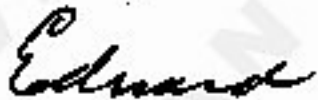
Very sorry I wasn't in town when you were, I'm gradually getting back in circulation. Thank you very much for your fine lecture.

Thank you very much for the \$250.00 gift with which we will purchase the work of a local artist. It is most generous and thoughtful of you.

We are glad you like the exhibition. It and the catalog have been very well received. Thanks for lending the Doves and the Shahn.

I'll see you in New York early next month.

As ever,



Edward H. Dwight
Director

EHD/tw

October 18, 1960

Mr. Bart Wasserman
Associate Professor
Glassboro State College
Glassboro, New Jersey

Dear Mr. Wasserman:

Your letter addressed to Ben Shahn has been referred to us
as his agent.

We shall be very glad to cooperate with you in arranging
for a one-man exhibition of Shahn's paintings if you can
postpone your exhibition date several months. At the mo-
ment, we have only three paintings available together with a
few drawings. Furthermore, the Modern Museum is planning
a large exhibition which will include a very large per cent-
age of loans from public and private collections and has
not specified the final date for this show which is to origi-
nate in the Stedelijk Museum in Amsterdam and will continue
on circuit to other parts of Europe. As soon as we ascertain
the exact date we will be in a better position to suggest a
specific period for you and will also recommend loans to
supplement what we can assemble in the Gallery. I shall
communicate with you again in the next two or three weeks.

Sincerely,

KCH:mc

53 STATE STREET
BOSTON 9, MASSACHUSETTS

October 16, 1961

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Edith:

It is awfully hard for me
to re-evaluate my Kuniyoshi
as I do not know what the
market price is for it
today. It is seven years
since I bought it from you.

If I could get between
\$2500 and \$3000 in the
clear, I would be happy.
I hope you consider this
a fair price.

Very sincerely yours,

Nat.

Nathaniel Saltonstall

\$1080.-

NOT AVAILABLE (continued)

Sunday Football. 1938. (decided not to request because of danger in transporting from Israel)

Mr. Paul Shulman
Haifa, Israel

Self Portrait Among Church Geese. 1939.
Gouache. 29 1/2 x 20"

Mr. and Mrs. Edward Marcus

Vacant Lot. 1939.
Tempera on comp. bor 19 x 23"

Wadsworth Athenaeum
Hartford, Connecticut

Churches and Children. 1944.
Tempera. 15 1/2 x 23 1/2"

Whitney Museum of American Art

The Red Stairway. 1944.
Tempera. 15 x 23 1/2"

City Art Museum of St. Louis

Spring. 1946.
Tempera on masonite. 17 x 30"

Albright Art Gallery
Buffalo, New York

Silent Music. 1949.
Tempera. 48 x 83 1/2"

The Phillips Gallery
Washington, D. C.

Summertime. 1949.
Tempera.

Addison Gallery of American Art
Andover, Mass.

Ave. 1950.
Tempera. 31 x 52"

Wadsworth Athenaeum
Hartford, Connecticut

City of Dreadful Night. 1951.
Oil on cardboard on plywood. 48 x 56 1/2"

Mrs. Robert F. Winifohr
Fort Worth, Texas

Composition with Clarinet and Tin Horn. 1951.
Tempera. 48 x 38"

The Detroit Inst. of Arts

Second Allegory. 1952.
Tempera. 52 x 30 3/4"

Krannert Art Museum
University of Illinois
Champaign-Urbana, Illinois

Blind Botanist. 1954.
Tempera. 52 x 31"

Wichita Art Museum

I Never Dared to Dream. 1960.
Watercolor. 20 x 27"

Dr. and Mrs. John Alfred Cook
New York, New York

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Los Angeles County Museum of Art Exposition Park 900 Exposition Boulevard, Los Angeles 7, California

Herbert Friedmann
DIRECTOR

October 21, 1961

telephone Richmond 8 2184

G.F. Gehring
ASSISTANT DIRECTOR

Mrs. Edith Halpert
Downtown Gallery
32 East 5th Street
New York, New York

Dear Edith:

"Premiere" is not even back from Milwaukee and another request has come to lend it. Sam Hunter has picked it to represent Stuart Davis at "Century 21". Of course I am pleased and agreed to lend it, but with mixed feelings. I would like to have it here more often to look at.

Will you let me know if we should carry more than \$15,000 insurance.

I am enclosing this letter with two photographs of "In Cuba", the watercolor by Stuart Davis in the William Preston Harrison Collection here. I want one of them to go into those wonderful notebooks you keep. The other copy you may do with as you choose. Perhaps Stuart Davis would like one.

I am fairly well along with the Bulletin article on "Premiere". A few days of peace and quiet and it would be finished, but it will probably be an hour here and there in the next couple weeks. I would like to reproduce the whole "Package Deal" series in the article. If you will send a photograph of "Int'l Surface #1", my set will be complete.

I will probably be giving a lecture on Stuart Davis towards next Spring and would like to order some 35 mm. color transparencies. Can you recommend someone who has a good supply of high quality slides?

My best regards.

Sincerely,

James Elliott
Assistant Chief Curator and
Curator of Modern Art

JE/jh

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Robert Henri -

Himself - Himself -
Painted at Monhegan.

George Bellows -

Portrait of Waldo Peirce,
Collection Allison Gallery, NYC.

Homer Boss

Rockwell Kent -

Black Cliff, Duncan Phillips Collection,
Washington, D.C.; Monhegan Winter,
Metropolitan Museum of Art, NYC.
Death of The Young Man.

Randall Davis

Walt Kuhn

Jonas Lie

Charles Hovey Pepper

Carl Gordon Suttler

Andrew Winter

H. C. Wytke

Harley Perkins

Naurice Sterne

Alice Kent Stoddard

Maraden Hartly -

Mount Ktaadn - Autumn No. 1,
30" x 40" Hall Collection, University
of Nebraska, Lincoln, Nebraska.
(Suggestion of Hudson Walker)

John Marin

Bertren Hartman

Ernest Haskell -

Kende Gallery, NYC.

Marguerite Zorach

William Zorach

Waldo Peirce

Samuel Halpert

Max Weber -

Maline, 1914. (Pastel)
Molger Cahill Catalogue 1930.

Cook

✓ Dove - "Thursday"	1500 -	(2400) -
✓ Demuth - Flowers		(1500)
✓ Wheeler - "Canyons"		(6000)
✓ O'Keeffe - Black Hills		(6000)
✓ Shahn - "They Did Not Dare to Dream"		
✓ Graves - Bird		(2000)
✓ O'Keeffe - "Pond in Woods" (early 1920s ^{late 1920s})		
✓ Shahn - Sanguine drawing of a house	1000	

BRETT. WYCKOFF. POTTER. HAMILTON

INC.
REAL ESTATE
15 EAST 47TH STREET
NEW YORK 17, N. Y.

ELDORADO 8-6900

October 27, 1961

Mrs. Edith Gregory Halpert
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Dr. & Mrs. Milton Louis Kramer are negotiating for an apartment through us and has given your name as a reference. Any information you can furnish us regarding their general desirability as a tenant will be greatly appreciated and considered strictly confidential.

A stamped envelope is enclosed for your convenience.

Thanking you in anticipation of an early reply, we remain

Very truly yours,

BRETT. WYCKOFF. POTTER. HAMILTON INC.

By:

Maddeline Scheffele
(Miss) M. J. Scheffele

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From the law offices of **SOLINGER & GORDON**
250 Park Avenue, New York 17

October 23, 1961

MEMO TO MRS. EDITH G. HALPERT:

Many thanks for the very helpful suggestions contained in your letter of October 19.

I don't agree with Moe Grossman's estimate of your potentialities as a witness but, at least in this case, I will have no opportunity to find out who is right.

Best wishes

Daniel

Milwaukee A.C.

October 28, 1961

Mrs. Manuel Levin
5303 North Santa Monica Boulevard
Milwaukee 17, Wisconsin

Dear Mrs. Levin:

Enclosed you will find a catalogue of the current exhibition as requested in your letter of October 23rd.

The retrospective exhibition planned for Amsterdam and three other foreign museums is being organized by the Museum of Modern Art and I would suggest that you communicate with the Department of Circulating Exhibitions for all the information you require in this connection. As a matter of fact they may also have a photograph of Ben Shahn. We have none in our files. Since you have already met Mr. Shahn why don't you get in touch with him directly requesting a photograph in the event that the Museum cannot supply you with one.

If you would like photographs of the paintings and drawings in the current exhibition we can ask our photographer to send prints to you directly or if you prefer we can have them delivered here for purposes of entering titles and other data. The prints are \$1.00 plus tax and mailing charges. Please let me know your wishes in the matter.

Sincerely yours,

EOH:gs
enclosure

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1961 OCT 20 AM 9 45

B- 28691

23 Charlton St.,
New York, N. Y.
October 19, 1961


Dear Miss Halpert,

I enjoyed seeing you again at the Assemblage show.

Sorry we didn't get together on my own show at the Aegis Gallery on Tenth Street. It is down now, But I have some photographs which I am sending you for your files and - I hope - enjoyment.

I'll be down to see your Doves and Hartleys very soon now as well as the Ben Shawn show.

sincerely,


J. Sucin



THE JEWISH HERITAGE FOUNDATION

9640 SANTA MONICA BLVD., BEVERLY HILLS, CALIFORNIA
CR. 4-9165 BR. 2-3129

JOSEPH GAER
Executive Director

October 18, 1961

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Miss Edith Holpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Miss Holpert:

Yesterday I sent you a copy of our magazine "Recall". I will be in New York October 23, and would appreciate it if you would let me know at the Harvard Club when I may come in to see you. We plan to have an article on Max Weber in our next issue, and I want to consult you about photographs.

Cordially yours,

Joseph Gaer
Joseph Gaer

JG:jt

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October 24, 1961

Dr. C. Nordenfalk
National Museum
Stockholm, Sweden (16)

Dear Dr. Nordenfalk:

Several days ago I received a reply from Dr. Allen S. Waller, Dean of the College of Fine and Applied Arts at the University of Illinois, Urbana, Illinois. He advised me that a copy of the catalogue is being sent to you immediately and that he would probably add some notes. I will do likewise if you so desire, and from time to time may suggest the names of other young artists. Do let me know if you would like me to do so.

No doubt you have received a letter from Dr. W. Sandberg regarding the painting you purchased - A SCORE OF WHITE PIGEONS by Ben Shahn. Both he and James Soby who selected the Shahn exhibition for Holland, etc. were very eager to include this new painting. But of course I shall depend entirely on your instructions about shipment, assuming that you would like to show the painting to your committee before it goes off on the long tour.

Meanwhile I am enclosing our invoice and will await your instructions regarding delivery, etc. As you will note on the invoice the exhibition extends through November 4th, but it can be sent out immediately after.

It was a great pleasure to meet you, and I hope to have the pleasure of seeing you again before long, particularly at a time when there are not so many visitors in the gallery.

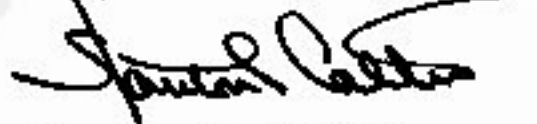
Sincerely yours,

RCH:gs
enclosures

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I would be most grateful for any consideration you may be able to give to this request and, in the event you should be agreeable to it, I am enclosing our lender's forms. If not, I would be most grateful if you would inform me at your earliest convenience.

Very sincerely yours,



Stanton L. Catlin
Assistant Director

SIC:mr
Enclosures

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Paintings (continued)

1940's

18. Spring (Democracies Fear Peace Offensive). 1940. Tempera. 15 x 22
(Coll. Mr. and Mrs. Rollo Ludwig, Hubbard Woods, Ill.) Shahn neg.
- X 19. Pretty Girl Milking Cow. 1940. Tempera. 22 x 10. (Coll. Roger Kaufman)
S-12.542
20. Willis Avenue Bridge. 1940. Tempera on paper over composition board. 23 x 11 1/8
(Coll. MOMA) S-8100
21. Girl Jumping Rope. 1941. Tempera. 16 x 24. (Coll. Mr. Richard Leach)
S-7092
22. Fourth of July Orator. 1941. Tempera. 22 x 10. (Private Collection, New Haven)
Colton 1635-2
23. Self-Portrait when Young. 1941. Tempera. 28 x 20 (Coll. MOMA)
Colton 1639-3
24. Peter and the Wolf. 1943. Tempera. 10 x 6 1/2. (Coll. Mr. and Mrs. Eero Saarinen)
S-12.545
25. Italian Landscape. 1944. Tempera. 36 x 28. (Coll. Walker Art Center)
S-12.556
26. Church and Children. 1944. Tempera. 15 1/2 x 23 1/2 (Coll. Whitney Mus.)
Whitney and Sonnet
27. The Red Stairway. 1944. Tempera. 16 x 23 1/2. (Coll. The City Art Museum of
St. Louis)
S-12.558.543
28. Four Piece Orchestra. 1944. Tempera. 15 x 24. (Coll. S. J. Perelman)
S-12.546 and Colton 1638-2
29. The Blind Accordion Player. 1945. Tempera on composition board. (Coll. Roy
Colton 5312-1 and Sonnet (26 1/2 x 39)
30. Death on the Beach. 1945. Tempera. 10 x 14. (Coll. Mrs. Sidney Sackowitz)
Downtown 5075-2. S & V no. 22
31. Reconstruction. 1945. 24 x 39. (Coll. Whitney Museum
Colton 5271 S & V no. 21
32. Liberation. 1945. Tempera. 30 x 39 1/2 (Coll. Mr. Gohy)
S-12-753 and Baker 16552
33. Pacific Landscape. 1945. Minnesota Tempera. 25 1/4 x 39 (Coll. MOMA)
Colton 5075-1 and Sonnet
34. Carnival 1946. Tempera. 22 x 30. (Coll. Mr. and Mrs. Benjamin E. Zippor)
Colton 5483

Girl Jumping Rope 1943 (Stone)
Train Landscape *Harker & (Stone)*

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handle it. They require that all material be boxed or crated and have asked that the bill of lading be marked "Care of Charles Brown, Eastern Express Terminal, 455 West 16th Street, New York City". Of course, all containers would be addressed to me at the Swope Art Gallery

We believe that this is going to be a most interesting event in this area where art dealers galleries simply don't exist. We draw our visitors from a wide area of both Illinois and Indiana and, coming at the Christmas season as it does, I know that we will do well with it.

The numbers from your list which I could say now we would like to have are:

✓ #650
✓ ~~#288~~ 789
✓ #1012
✓ #5
✓ #1143
✓ #213
✓ #442
✓ #1279

We would, of course, hope that you could send other material than the early American and folk items. A few nice watercolors or drawings by the artists whose work you were exhibiting in your main gallery at the time that I was there.

Thank you again for your attention and help.

Sincerely,



Francis W. Bilodeau
Director

THE BLAIR COUNTY ARTS FOUNDATION

THE IVYSIDE GALLERY
Box 1, RD 4
ALTOONA, PENNSYLVANIA

October 21, 1961

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Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

According to your letter of March 7 and our subsequent conversation, I plan to be in New York on Saturday morning, October 28, in order to pick up an exhibit.

The number of works we will need will be between fifteen and eighteen. I trust this will be agreeable to you.

Sincerely,

George W. Gunther
George W. Gunther
Director

*Amie
W. Gunther
Sgt.*

Trinity College Library
HARTFORD 6, CONNECTICUT

Oct. 25, 1961

Mrs. Edith Gregor Halpert
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I recently happened to mention to Samuel Green, Chairman, Department of Art at Wesleyan University, Middletown, Connecticut, our plan to exhibit some of Robert Osborn's paintings at Trinity next February, and he expressed interest in having them at Wesleyan when our exhibit is over. I expect that you will be hearing from him in this connection.

In your letter of August 4, you mention photographs of exhibits. Are they for publicity purposes? If so, we would definitely be interested in having them. However, we can arrange this when I write in January for particulars of the loan.

X | I will probably be in New York sometime that month. Would it be helpful if I came in to look over the available paintings or would you prefer to choose yourself which ones to let us have?

Sincerely yours,

Marian Clarke

(Mrs.) Marian Clarke
Curator
Watkinson Library

*Pl write
+ yes | I heard
from
him*

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